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SATURDAY, JUNE 24, 1899.

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## LITERATURE

*Memories of Eton and Etonians.* By Alfred Lubbock. (Murray.)

WE have before now spoken of the school reminiscences which have of late become such a popular form of literature, as offering peculiar difficulty to the reviewer. If he was at the school himself, more especially if the writer and he were contemporaries, every page calls up old memories, every name a well-remembered, often a well-loved face; "they are all in the old School-list." He would like to comment on every paragraph, supplementing the author's recollections from his own, correcting a date or a name here and there. He could tell Mr. Lubbock, for example, that he has somewhat antedated the capture of the big trout, and given the scene of it wrongly; or that he has committed a small solecism in saying that A. was "captain of the school," or B. "captain of the Collegers," the fact being, of course, that the more inclusive title always belongs to the Collegers; or that the Collegers beat the Oppidians at cricket at least once while he was at Eton; or that he has here misspelt a nickname, there given a wrong initial. But, unfortunately, such criticisms, suitable enough in the *Eton College Chronicle*, would hardly be of the profoundest interest to the readers of a journal not conducted primarily for the delectation of Etonians. On the other hand, it cannot be said that these books—and this is no exception—rank very high as mere literature. Public-school life is, after all, a barbarian life, and the virtues which put a boy into a position where he is able to lead the public-school life in its fullest form, and amass the greatest number of delightful memories, are the barbarian virtues, not those of the contemplative life:—

Sweet and low

Whisper the Nymphs, who seldom think,  
"Up, up for action, run and row!"

We do not say that no school athlete is ever a good scholar. Quite the contrary; the qualities which lead to success in one field and in the other are fundamentally the same. But the true literary faculty, the

power of original thought and ready expression, seems curiously incompatible with school distinction.

Naturally Mr. Lubbock's cricket reminiscences are among the most interesting. We read of the Eton and Harrow match of 1858:—

"The weather this year was not propitious, and as it was played in a deluge, and they did not in those days take refuge in the pavilion for every drop of rain, the Harrovians were literally drenched to the skin when fielding out during Eton's second innings. It had previously been settled that the game should be continued in all weathers. I wonder what some of our boundary-hitting, 5 o'clock tea, 12 o'clock beginners, 6.30 drawers of the present day would say to this sort of arrangement!"

The following is an amusing contribution to "umpire" anecdotes. After leaving Eton Mr. Lubbock was once playing for I Zingari against his own county of Kent. He had made 102 runs when he

"was out in obedience to a very doubtful decision of old Fuller Pilch.....I said, as I walked off, 'Fuller, you old duffer, I wasn't out.' 'Perhaps not,' he said; 'but you had been in quite long enough.'"

The book, in some of its artless revelations, will not be without interest to those who have watched the progress of education in the last half-century. Such a story as the following seems to-day almost as incredible as the methods of Dotheboys Hall. Mr. Lubbock went to Eton as a child of eight, and was placed at first in the house of a tutor who took none but quite young boys. On the morning after his arrival he was set to do an elementary examination. Soon reaching "the end of his Latin," he proceeded, by way of passing the time, to stick some pens in a row along a crack in the table:—

"Just as I had arranged them all to my satisfaction.....the door of the pupil-room opened, and H. appeared. Looking all round the room, he suddenly espied my beautiful decoration..... Fetching from inside his desk a small cane [an article, by the way, which no Eton assistant had any business to possess], he came up to my table, demanding in a stentorian voice who had been.....putting the pens like that. I said I had, as, having finished my examination, I had nothing to do. 'What do you mean by it?' he said. 'Hold out your hand, sir.' I promptly held out my right hand, and he gave me three cuts.....I could feel it for the next two days."

This gentleman, though not a particularly popular master, certainly had no special reputation for severity; but one can hardly wonder that Mr. Lubbock was "delighted" when, after a short time, he was moved to the house that was to be his permanent abode at the school.

Another incident which could hardly happen now in any decently conducted school was the following. The form-master set what was called a "general punishment"; for some undetected and unconfessed offence committed in school, the whole "division" had to write out 100 lines. Mr. Lubbock, as it happened, had been "staying out"—that is, absent through illness—and naturally objected to doing a punishment for an offence of which he at all events was demonstrably innocent. "After a few days, during which he had gone on doubling the number of lines till it had reached about a thousand, he asked me

if I had done any of it. I told him 'not a line,' and he thereupon complained of me" (the Eton phrase for sending a boy to the head master to be "swished"). And "swished" he duly was, being at the time high up in the school, a member of various elevens, and generally one of the leading boys—though, of course, the injustice was no greater for that. But if masters and boys were "natural enemies" in those days, the fault was not wholly on the boys' side. The curious thing is that an incident of this kind should have made no sensation at all in the school, as it certainly did not, let alone the outside world. Nowadays it would furnish a newspaper with correspondence for a fortnight.

A pathetic interest attaches to a short chapter commemorating a short but well-filled life—that of Mr. Lubbock's second son, who, after getting a scholarship at Eton, and showing excellent promise, both physical and intellectual, lost his life by a hunting accident within a few weeks of completing his twentieth year. He seems to have been one of those happily constituted boys who get all the good possible out of a public school, and, in fact, form the chief justification of the system. Fortunately, the quiver of England is full of them.

The vignette initials to the chapters, representing little bits about Eton, are really pretty in their way, and embellish the book far more than the reproductions of old photographs, interesting as these are to those who know. There is no indication of the artist's name beyond some faintly apparent initials.

*Periods of European Literature.—The Fourteenth Century.* By F. J. Snell. (Blackwood & Sons.)

ON what principle, save that of "simple juxtaposition," which would equally justify an alphabetical arrangement, the fourteenth century has been taken as a "period" in a series of volumes dealing with literature it is hard to say. To the ordinary mind it seems as gratuitous a piece of servility as could well be conceived to the chance that gave five digits to mankind. Of course, every century, begin it where we will, sees a considerable change in the aims, methods, and spirit of literature; but this is rarely emphasized, as it is in the arbitrary period which we call the fourteenth century, by the contrast between two representatives of the old and the new as eminent as Dante and Petrarch, whose names, with Chaucer's, are presumably established in all minds as the literary champions of that century. Petrarch would perhaps have been Dante if he could; but most emphatically he could not, and was wise enough not to try very seriously. He did try more or less to be Cicero, and did not make much of a success. Lastly, he wrote sonnets, mainly for his own diversion, and in so doing struck upon what was practically a new field of poetry—for the Petrarchan sonnet has little, save the number of lines and syllables, in common with the Guittonian or even the Dantean—and earned everlasting fame. If ever there was a "new departure" in literature, it was taken when Petrarch began to polish his sonnets, to assert for the form as much right to consideration as for the thought, if not

more, and to establish that *vulgare illustre* which Dante had declared to exist, but had never consciously found. A "period" that embraces the 'Commedia' and the 'Canzoniere,' to say nothing of the 'Cento Novelle' and the 'Decameron,' might be extended almost indefinitely both ways, and remain a "period" still. And, indeed, Mr. Snell has had to stretch the term "fourteenth century" to include a good deal that was written before 1300.

However, as it has pleased the projectors of the series to group their material in this remarkable manner, one must leave it at that, and be content to inquire what sort of result has been attained in the treatment of it. Mr. Snell writes agreeably enough when he does not try to be smart. Only exceptional mastery of his subject can earn forgiveness for a writer who ornaments his tale with such quips as "The *chanson de geste*—may we not certify that it succumbed to fatty degeneration?" or "This title 'Ser,' in Italian literary annals, is of evil omen" (what does this mean?); or "Petrarch is so resolute a Melchizedek"; or "The *quasi*-ness of Mussato and Ferrato in relation to humanism, of which they have, so to speak, an *ahnung*, but not the full revelation." Of course, the Nemesis which awaits the "precious" writer does not overlook Mr. Snell; and we find him talking about the light which modern research has turned on so many "dark coigns" of the Middle Ages. "Coign" is a prettier word than "corner," no doubt; but unfortunately it is not co-extensive with it in meaning. Or, again, where Dante speaks of "grammatica," meaning thereby nothing but inflected Latin as opposed to the vernaculars (regarding it, curiously enough, as the result of conscious invention, while they are spontaneous), and correctly describes it as "a certain identity of speech unchangeable by differences of time and place," Mr. Snell must add, for his sins, "a sort of superior Volapük, in fact"; which only shows that he does not know what Dante is talking about. If he could have managed to do with less wit in the modern sense, he would have got credit for more in the sense in which our forefathers used the word.

All this, as has been hinted, would not so much matter if the reader could feel any confidence that Mr. Snell's study of the subject had preceded his decision to write a book upon it. In a preface couched in a tone of self-depreciation rather suggestive of irony, he tells his readers, indeed, that "long before he contemplated the possibility of such an honour as has now fallen to his lot, the writer had studied practically on the lines now suggested for imitation." The last words are a little cryptic; but if they mean that he has read his Gaspary, his Bartoli, his D'Ancona (to take only the Italian portion of his subject), we are not prepared to question the statement. The first-named writer especially has very properly received a good deal of attention from Mr. Snell, as the pages transferred from his work amply testify. Whether the acknowledgment might not have been a little more ample is a question of taste. But here again is a danger. In drawing your information from a manual in a foreign tongue it is important to be quite sure that you have caught the writer's meaning. Mr.

Snell, for example, caused us a moment of surprise by a statement that "sonnets have been attributed to.....Peter of the Vine, King Enzo, Mazzeo [di] Ricco, and, above all, to Jacopo da Lentino; but in no case is the attribution certain." Without pausing to inquire why Peter should be anglicized and James not, we puzzled over the last sentence, having thought that the attributions of certain sonnets to those two were about as certain as any in their century. Reference to Gaspary, however, cleared it up. "Nicht alle diese," says that judicious writer, "sind recht beglaubigt." Both notary and protonotary may still be credited with a sonnet or two.

There is a still more tell-tale slip on the page devoted to the Spanish poet known as Rabi Santo. The Rabbi apologizes for his presumption, as a converted Jew, in giving moral advice to Christians, but points out that a rose is none the worse for growing on a thorny bush or good wine for coming out of a stock; "so likewise," Mr. Snell proceeds to render, "*the author is none the worse for sleeping in a nest of mud, nor good doctrine for passing through the mouth of a Jew*." No doubt in the good old Grub Street days some authors were none the worse, *qua* authors, for sleeping in what might poetically be termed nests of mud; but it seemed an odd image for a fourteenth-century Spaniard to use. Nor, in fact, did the Rabbi use it. What he said was:—

Nin vale el azor menos  
Porque en vil nido siga (?).

*Siga* is probably corrupt, but *azor* is not very like any Spanish word signifying "author"; but what about its French equivalent *autour*? Is it uncharitable to infer that Mr. Snell's estimate of Rabi Santo is not derived from first-hand perusal of his works?

The same doubt, moreover, assails us more than once as we study the book. There are some remarks on the 'Convito' of Dante which seem hardly consistent with anything more than the most superficial knowledge of that treatise or with the philosophy embodied in it; nor has Mr. Snell even been at the pains to get correctly the name of the author of the translation which he recommends. A reference would also be desirable to justify the statement that the discussion of the genuineness of what he is pleased to call the 'Questio de duobus Elementis' "has recently been taken up afresh by Mr. Paget Toynbee in the columns of *Literature*." As, by the way, Mr. Toynbee is, if we mistake not, in common with most English Dante scholars, inclined, on the whole, to regard the little treatise as genuine, Mr. Snell's remarks are comically misplaced.

It is irksome to have to say so much in dispraise of a book by no means badly planned, and, as has been said, almost always pleasantly, if somewhat too airily, written. Any one chapter would have made an interesting magazine article. Some of the estimates of authors—*e.g.*, those of Petrarch and Chaucer—are intelligent and well expressed, and there are several acute remarks, as, that in matters relating to Dante "the value of Boccaccio's testimony is always an unknown quantity." Most modern Italian critics, for example, treat it as if its value were always known, and always nil.

But, without sacrificing these good qualities, it would surely have been possible to have attained to a little more accuracy of statement and a little more frankness of reference to the sources of information. The parade of authorities usual at the present day is often overdone, and ostentation may lie that way as well as in the suggestion of wide original research; but it is at least of use to the student. In reading Mr. Snell's book, on the other hand, we have been more than once reminded of Goethe's remark about the books written "nicht damit man daraus lerne, sondern damit man wisse dass der Verfasser etwas gewusst hatte." And the mischief of it is that such books are apt to block the way for more solid work.

#### *Records of the Borough of Leicester, 1103-1327.*

By Mary Bateson. (Clay & Sons.)

THE increase in the study of borough history and the publication of borough records has, in England, been a marked feature of recent historical research. The work of Dr. Gross on the Gild Merchant, Mrs. Green's book on borough life in the fifteenth century, and Prof. Maitland's 'Township and Borough' are but some of the notable studies published in recent years on a subject which is one of great importance for our institutional development, but on which we have yet much to learn.

As the types of English boroughs display remarkable variations, it is not safe to form any general conclusions until their records have been made by the printing press more accessible than at present, and consequently the Corporation of Leicester is to be congratulated on its public spirit in placing at the disposal of historical students these selections from its ancient records. And as local bodies are at times unfortunate in the choice they make of an editor, it deserves to be praised for its wisdom in selecting Miss Bateson, who is well known for her valuable contributions to our mediæval history. When we add that the title-page also bears the names of the Bishop of London, who has found time to contribute an admirable preface, of Mr. Stevenson, who has revised the proofs of the work, and of the Archdeacon of Leicester, who has helped with his local knowledge, it will be seen that this volume appears under the most favourable auspices, apart from the fact that Prof. Maitland has rendered, we learn, much assistance. It has long been known that Leicester possesses an early history of special interest, Mr. Thompson's little book upon the subject and Mr. Cordy Jeaffreson's report upon its records having drawn attention to the fact. Miss Bateson now, in a scholarly introduction of more than fifty pages, analyzes the evidence which the records supply with much skill and learning. She begins by laying stress on the abnormal character of Leicester, as originally one of the Danish boroughs, and subsequently a county town of which the lord was an earl, and not the king. It has hitherto been supposed that the Merchant Gild, in its early and high development, was also an abnormal feature at Leicester; but Miss Bateson cautiously suggests that this may be due to the fortunate preservation of its very ancient rolls, while those of the Borough



Court have disappeared. With a sound instinct she devotes herself to "the consideration of the differentiation and distribution of governmental functions," rightly urging that "the question, Where lay the governing power of the town? is an important one in the history of institutions."

The question to which an answer will be sought from Miss Bateson's pages is whether her minute and exhaustive study of the Leicester evidence has resulted in any fresh discovery or has modified the conclusions at which Dr. Gross had arrived. It does not appear, on the whole, that she has. Setting aside the feudal court of the earl, held at the castle, she keeps in view two courts—the "morningspeech" of the gild and the portmanmoot of the borough—and seeks to investigate the question of duality, the "question on which hinges the ultimate solution of the problem where lay the governing power." We are reminded of Dr. Stubbs's conclusion as to the highest court of all, that the "Curia Regis," with its justices, "when employed upon finance sits in the chamber, and is known by the name of the Exchequer," with its barons, when she finds that at Leicester "the same officers control both town and gild affairs, and whether they will do so through a morningspeech or through a borough court is settled partly by past history, partly by present convenience: both gild and moot are municipal organs." Here, again, we may compare the happy phrase in the 'History of English Law' that "the main object that the gild merchant has in view is the maintenance of the mercantile privileges that have been granted by charter" to the borough. We find, as we should expect, at Leicester that the local finance from the first fell to the share of the gild, while the police and judicial business was mainly conducted in the borough court. Miss Bateson is inclined to think that there can be distinguished at first a faint line of demarcation between the two communities in their respective courts, but that it tended to disappear by a natural process and without friction. If there is in all this nothing absolutely new, one has at least the satisfaction of knowing that the conclusions rest on the sure ground of the study of record evidence. For our part, we think that, in the Leicester charters, the two most significant phrases on the gild are those in which it is granted "*omnibus burgensibus*," and again, "*omnibus burgensibus.....et omnibus illis qui in communitate eorum se tenere voluerint*." It is difficult, in the light of these words, to believe that the burgesses, originally at least, were not all members of the gild.

There are, of course, matters besides the Gild Merchant on which light is thrown by these records. Among these is the division of the borough into four townships or quarters, which bears on that "ward" system which has been all too little studied. Again, although the introduction does not mention the subject, there is evidence in these pages on the nature of the burghal levies under Edward II. The town's accounts distinguish clearly between the "armati"—men in armour, not men-at-arms—and the archers, the two branches of these levies. In dealing, however, with

a volume of extracts from records, something must be said of the *technique*, a point always of importance. Although essentially a scholarly work, this volume might have been the better for a little more expert revision. The "vellum book," on which we are dependent for the earliest local records, has a somewhat corrupt text. "Nicholao" (De Albineio), for instance, is an error for Nigello, while Philip and Oliver "Dubern" were members of the house of Aubigny (De Albineio). It is the editor, however, who is responsible for extending "Pinc" as "Pincernario," instead of "Pincerna"; "Amaur" as "Amauro," instead of "Amaurico"; and "Charn" as "Charnwood" (text) or "Sharnford" (index), instead of "Charnellis." It is unfortunate, moreover, that the earl's stewards successively named Ernald "de Bosco" should have their name Englished as "of the wood," because it is singularly preserved to this day in the commune of "Bois-Arnault," between the forest of Breteuil and the Rille. This reminds us that no charter of the earls granted at Breteuil can be so early as "1118," for Earl Robert cannot have married the heiress thereof till after 1120. Miss Bateson generously insists that such errors as may exist in her text cannot be due to Mr. Stevenson, as "those who are acquainted with the perfection of his scholarship" must be well aware; but it is he who has misled her into deriving the name of "De la Sauce" from "Co. Northants." Has Mr. Stevenson never heard of the French "*La Saussaie*," Latinized *saucetum* (or *sauvetum*), whence this name is derived? Conversely, we doubt his suggested derivation of "Lund" from a local "Norse word for a wood." It is also, seemingly, under his influence that Miss Bateson states as to what she herself renders in her text as the "gavelpence" that "the word used is always govel- or govilpenis, not gable- or even gavelpenis"; yet she herself prints from the original the record of the money raised "pro redemptione pontagii et Gavelpeniis." These, however, are all really but slight matters compared with the inexplicable statement at the outset that

"Domesday Book says that in the time of King Edward Leicester paid 30*l.* by tale to the Dane-geld. If we think of it as paying 1*l.* on every 120 acres, or what was deemed for fiscal purposes to be 120 acres or a hide, we put 3,600 fiscal acres into Leicester."

Domesday says absolutely nothing of Leicester's contribution "to the Dane-geld"; it deals only with the town's "render" after and before the Conquest. Moreover, even if it did, the payment would not have been more than two shillings (not 1*l.*) on the hide. We must not, however, close this notice with the one real error in the book. We prefer to congratulate Miss Bateson on identifying the "custom of Breteuil," hitherto, in error, assigned to Bristol. Praise must be given also to the valuable map and elaborate index which are added to the volume.

*Poems of Emile Verhaeren.* Selected and rendered into English by Alma Strettell. (Lane.)

THE way of translators is made plain to them now that so many poets choose to write

in prose; and to those translators who, like Miss Alma Strettell, are themselves poets, it may not infrequently happen to give to their author in his new dress a grace unknown to him in the language that was his first wear. We do not say that this is the case with the poems of M. Emile Verhaeren, but we do say that he loses nothing whatever by translation.

To speak strictly, the *vers libre* does not exist in French: what passes for it in that language is merely a rhythmic prose, and not the very definite thing which it has become in English, in German, and in Italian. Some of M. Verhaeren's poems are written in verse, but very many of them are prose poems in the most limited sense, as is but too plainly to be seen, in spite of the firm handling and poetic touch of the talented translator.

Given a poet, a Flemish poet—that is to say, a man of Teutonic race bound by the fetters and conventions of the art of a Latin race—can one be surprised to find him fighting under the standard of every one of the rebellions against form which have been raised of late? The titles of some of his works—'Le Flambeau Noir,' 'Le Village Illusoire,' 'Les Campagnes Hallucinées,' 'Les Villes Tentaculaires'—show him as mystic and symbolist. The literary education of Verhaeren must have been got in the schools of what Taine calls Teutonic literature. The influence of a strong literature in languages other than that in which the author proposes to write is wonderfully plain in these poems. The translator in an introduction attributes to her author an imagination too strong, emotions too keen, to be subject to the limits and the bonds of ordinary artistic convention. It is natural and it is good that the young poets should show their strength by revolt against the old forms; but it is not enough to destroy—a poet must create. And he who would destroy the old forms should feel in himself the strength to build up new ones, lest he be condemned to wander vaguely and vexatiously in the trackless ways of prose. It is natural, indeed, that the man to whom the forms of poetry are but a cage, a hindrance, should avoid them, and write his poem in prose; but this man is not the poet. To the poet the form of poetry is not a fetter, but a staff—not a cause of weakness, but a source of strength. A true poet might, indeed, avoid the intense effort and agony wherein he finds his chief joy by heaping round his emotion the loose verbosity of prose. But the form of verse once set up, at whatever cost of labour and pain, becomes the king-post of the palace of Art.

In reading these selections one finds reproduced, in little, the impression wrought in the mind by the poet's complete works. In this selection, even, much has to be discarded. 'The Ferryman' and 'The Bellringer' are mere romanticism in the bad old manner—cheap, chromo-lithographic. 'The Rope-maker' is artificial, mannered. Others, such as 'St. George,' 'The Silence,' 'The Gravedigger,' give one pleasure in the reading, but it is not a full and satisfying pleasure. One feels the genuine emotion underlying the poem—the poetic feeling, the pictorial charm—but nothing is completely realized. Strong imagery, sometimes a great rush of thought, subtle imaginings—all are there,

but incoherent, inchoate. We have before us, it seems, less a poem than the rough notes for a poem.

In a mass of quartz, wherein one sees the gold gleaming, the gold is there, but what one holds is not gold; so in M. Verhaeren's verse the poem is there, but what he prints for us is not a poem. The power of extracting the gold—the poem—is what stands between conception and achievement. If a poet renounces this part of his labour he renounces, too, all the riches that are to be so won, and so only.

The special bent of M. Verhaeren's talent serves singularly well to exemplify the disadvantages of the prose poem. His is the lyric muse, and he clips her wings and bids her run afoot in the dust—through long leagues of it, too. He seeks to present in prose the lyric idea which can be made perfect only by the complete adaptation of means to ends, of form to sentiment. The lyric is ruined, and the prose in which it is wasted lacks the very qualities for which in prose we have a right to look—drama, consecutiveness, development. M. Verhaeren does not develop his lyric ideas, he merely expands them—with the saddest results. On reading the index of his poems one could believe him to be a second Browning, full of human interests, dowered with dramatic sympathy. There are the names of all sorts and conditions of men, and then, at the beginning of each long poem, the man is introduced by name, fisherman, gravedigger, bellringer, and what not, only to disappear at once and finally in the personal reflections of the author. All these men's names are but pretexts for the author's prolix and little varied meditations. As an example of the excellent quality of Miss Alma Strettell's translation, two stanzas may be quoted from the opening poem, 'Rain':—

Long as unending threads, the long-drawn rain  
Interminably, with its nails of grey,  
Athwart the dull grey day,  
Rakes the green window pane—  
So infinitely, endlessly, the rain,  
The long, long rain,  
The rain.

Since yesternight it keeps unravelling  
Down from the frayed and flaccid rags that cling  
About the sullen sky,  
The low black sky;  
Since yesternight, so slowly, patiently,  
Unravelling its threads upon the roads,  
Upon the roads and lanes, with even fall  
Continual.

The reader will not forget that Miss Strettell translated 'The Bard of the Dimbovitza.' When that translation appeared we wondered whether it was Miss Strettell or the Queen of Roumania who was the poet. Now we know.

*History of the New World called America.*  
By Edward John Payne. Vol. II.  
(Oxford, Clarendon Press.)

AFTER seven years, the second volume of Mr. Payne's remarkable work has appeared, and it is as noteworthy as the first for "originality in treatment and painstaking research" (*Athenæum* No. 3409). The questions which he postponed for treatment in this volume are dealt with thoroughly, and the only adverse criticism to be made is that the accumulation of details is sometimes too great. The truth is that

though Mr. Payne is now and then overmastered by his subject, he has the rare merit of being never commonplace, and always clear.

As a matter of detail, we must repeat our complaint that Mr. Payne has not divided his work into chapters. The first volume consists of two books: the second is but a continuation in 548 pages of the second book in the other. It does not lengthen or shorten a road to divide the distance, and indicate the several portions by milestones. Yet it is a relief to the traveller to observe how much ground he has covered, and a pleasure to think, when he sees the last milestone, that the end is not far distant, and that, when the end is reached, he will have the still greater pleasure of retrospect. A further criticism is that history as written by Mr. Payne is philosophy with illustrations. To explain the beginning of civilization or the development of human speech did not fall within the sphere of the historian as that sphere used to be commonly understood. Gibbon and Hume, Robertson and Macaulay, take much for granted, or put aside much, which Mr. Payne laboriously demonstrates or dwells upon with parental affection. For instance, he states that the servitude of women formed the basis of civilization, and ingeniously works out his view in the following fashion. At first women were doomed to be the chief instruments in reproducing the species and the fruits of the earth. They tilled the ground, planted it, and reaped the harvest. It was once thought that crops were the largest when women were the sowers of the seed, and Mr. Payne cites, in support of this opinion, the saying of an Indian:—

"When the women plant maize, the stalk produces two or three ears; when they set the manioc, the plant produces two or three baskets of roots. Why? Because women know how to produce children. They only [alone?] know how to plant the corn so as to ensure germinating. Then let them plant it; they know more than we do."

Mr. Payne points out that more labour may be required than women can give, owing to the increase in the area of a settlement and the diminution of game. In such a case the children who have helped their mothers to cultivate the fields continue to do so after growing up, instead of becoming hunters, and thus a male industrial class, wholly engaged in agriculture, is formed and perpetuated.

How did man learn to talk? We know that the speech of a parrot is due to teaching; but the problem is how the first man learnt to use his tongue in a way which no beast has ever done. Now Mr. Payne goes to the root of the matter when he sets forth in a cogent and skilful manner the evolution of articulate speech. Yet a branch of the subject has been overlooked by him, or deemed unimportant. This is the sign language which enables the members of two Indian tribes, whose speech is mutually unintelligible, to communicate with each other. Something of the kind prevailed in this country before the chief mode of travelling was by rail. The drivers of the mail coaches could exchange a kind of whip telegraphy as they passed, this being another form of sign language.

Mr. Payne contends that while languages fluctuate, those of human beings in the rudest state remain unchanged longer than others. A savage, he says, who is a child in all but years, easily invents a vocabulary which has but a short life, adding in illustration, what he has had "on the best authority," that

"twin children in an English family were recently found to have constructed for themselves, at the age of five years, a private language, in which not a word of English could be detected."

At public schools and the universities words and phrases in common use are not to be found in dictionaries, never appear in any writing professedly classical, and are heathen Greek to the outer world. The average number of years during which "a very low savage language" is spoken is, in Mr. Payne's opinion, from twenty to forty years. In North America the languages, which are unwritten, die with the tribe which spoke them. The Indian Bible, which is the monumental work of John Eliot, the apostle to the Indians, has long been quite as unintelligible as any Egyptian hieroglyph, or any arrow-headed inscription on an Assyrian monument.

In a painstaking fashion Mr. Payne explains and upholds his generalizations; and unless his pages are carefully read it is impossible to apprehend their fulness and value. He postulates that all language is artificial and is "an artificial basis of thought," and he adds:—

"The natural basis of thought consists of Things. Confronted with things, man is powerless as a child. Nature laughs at him. But man has invented words, symbols or counters, originally designed for the mere interchange of ideas; these he ultimately learns to employ in playing against nature an endless game of questions and answers, in which he is ever winning from her, and never losing what he once has won. Man's collective winnings in this game, so far as concerns aboriginal America, were but scanty: and the intellectual immaturity of the New World is conspicuously reflected in its indigenous languages."

With regard to the much-disputed question whether the earliest inhabitants of the North American continent were autochthonic or not, Mr. Payne's reply, to use a House of Commons formula, is in the negative. Others than he have replied as confidently in the affirmative, yet Mr. Payne has evidence of a strong character on his side. He presupposes that the migration from the Old World to the New took place in pre-glacial times, when a passage, called the "miocene bridge," existed between both. His conclusion can best be given in a few of his own sentences:—

"The proof that man at some extremely remote time reached the New World as a stranger lies in the fact that of the larger and more highly organized primates, the order to which man belongs, America affords among its living and fossil animals no other example than man himself. The lower primates abound in the New World, which is possibly their original home. But the anthropoid primates, constituting with man a distinct zoological group, separated by a physiological gulf from the lower primates, belong exclusively to the Old World, both in their fossil and living species. In the general distribution of animals, man is as decisively a new-comer in America as he is in Australia: he has intruded into a zoological



province to which he does not belong, though his presence in America dates back to an extremely remote time."

He notes that the dog was the only domesticated animal possessed by the Mexicans, while the Peruvians had the llama. At the present day the Eskimo and other Indian tribes have a dog only, and the same is true of some tribes in Nubia; and both in an Indian and a Nubian village the unwary traveller is often in greater danger from the dogs than the natives. Mr. Payne might have stated that, of all the benefits conferred upon the North American continent by the Pilgrim Fathers, the greatest was the introduction of plants and animals which had been brought to perfection in Europe.

One of his generalizations mentioned in the preface concerns the great inland seas which have shrunk from their areas in prehistoric times. Mr. Payne thinks that racial changes have been largely caused by the disappearance of the Argentine sea, which was almost tideless, and that which once filled the basin of the Plate river. The Great Salt Lake is one of the sheets of water which have survived geological cataclysms. Others, of lesser size and note, still exist in South America. A curious ground for speculation is what the possible results might be should one of these inland seas regain its former extent. This is not a dream of the future. General Dodge, the engineer-in-chief of the Union Pacific Railway, said in a speech at Toledo, Ohio, on the 15th of September, 1888, that, since the railway across the continent had been made, the climate between the Missouri river and the Sierra Nevada had changed, that the rainfall had increased, and that the level of the Great Salt Lake had risen 19 ft. since 1852.

The subjects worthy of discussion in this volume are many, and they cannot be properly considered in the space at our disposal. Mr. Payne's work is an historical one of a high class; but it will never be widely popular. The ideal historian depicted by Macaulay in his essay on history is a different man from Mr. Payne. The learning in which he abounds would not have gratified Macaulay. Such learning is both too profound and subtle for the production of a history which shall outvie a romance in charm; but it will entitle Mr. Payne, if his completed work shall be equal to the first two volumes, to a place in the first rank among historians.

#### NEW NOVELS.

*The Individualist.* By W. H. Mallock. (Chapman & Hall.)

No writer of fiction succeeds so well as Mr. Mallock in leaving a nasty taste on the palate and a nasty smell in the nose of his readers. It is not so much that he is always hovering about the purlieus of what he characteristically enough calls Lampsacus as that he seems to be afflicted with that unpleasant idiosyncrasy which causes its victims to notice particularly just those objects or details from which healthier people look away. The late Mr. Quick has a story of

"an odd boy who on a journey pointed out to his aunt a number of disgusting sights. At length she said, 'Alfred, you see nothing but

what is disgusting.' 'O yes,' said Alfred, 'I see everything, but I only point out what is disgusting.'"

This youth, Mr. Quick adds, "ought to have turned out a Hogarth or a Smollett." That is possible, for "Alfred" clearly had a sense of humour; and, besides, we have his word for it that, like Hogarth, at least he saw the beautiful things. Otherwise he would probably have turned out a Mallock. The older and simpler fiction used to make its characters good or bad all through, physically, morally, and all. Thersites is ugly, wicked, and mean; Richard III. is ugly and wicked, so is Quilp; Iago's personal appearance is not mentioned, but there is no reason to think he was beautiful. Milton set the fashion of the *ange déchu*; the "bold bad bart." of the *London Journal* is the lineal descendant of his Satan. Thackeray, as in J. J. Ridley or Major Dobbin, was one of the first to recognize that a generous soul might be housed in an unattractive frame; and it afterwards became a commonplace of fiction. But the usual method has been to touch lightly, just as refined people do in real life, on the defects, and to remove any unpleasant impression that they may have left by emphasizing the better qualities. Mr. Mallock has another system. His Mr. Bousefield is obviously a very decent fellow—hospitable, intelligent, honest; but he represents certain social developments with which Mr. Mallock does not sympathize, so we are told about the crumbs on his waistcoat, the untidiness of the washing arrangements in his house, the toothpick on his mantelpiece, and so on. Even where no animus—no animus based on opinion, at all events—can be suspected, one observes the same tendency. The barmaid of a railway refreshment-room has a "fringe, impertinent eyes, and half-washed hands—a mixture of rings and chilblains." These are things that well-bred people regret, and do not talk about, any more than they do about visits to "priestesses who live in St. John's Wood." Whether it is in pursuance of the same method that Mr. Mallock makes his Prime Minister, Lord Runcorn—a character modelled apparently on the first Lord Lytton, and represented as a highly cultivated person—grossly misquote the best known of Wordsworth's sonnets, there is no need to inquire. The general conclusion as to Mr. Mallock's view of existence (for his novels are nothing if not didactic) seems pretty clear. The human being, he would say, has the choice between being a vulgarian or a profligate, with the chance of being both. The most melancholy thing is to see how dull the author of 'The New Republic' has grown. Audacious and scurrilous that work may have been, but it was funny, and contained more than one good epigram. The nearest approach to an epigram which we have found in the present work is a remark made by a third-rate political Egeria to the hero, who is bored with public life:—

"If you take a back seat in life, simply because you despise the play which you would look at if you took a front one, you will find that the heads which impede your view are a prospect compared with which the worst play is a masterpiece."

There is a look of profundity about this—but is there not also a confusion between the two sides of the footlights? to say

nothing of the assumption that no one can keep out of the theatre altogether.

*The White Woman.* By William Edwards Tirebuck. (Harper & Brothers.)

THE author of 'Meg of the Scarlet Foot' has taken his romantic imagination, observant and idealized description, quaint thought, and forcible, if somewhat cryptic Meredithian style to the new field of West Africa. "No wonder that these beings, close to nature momentarily miraculous, are like big children under their sense of awe." Thus Druida Phelps, the opera-singer, who, having been strangely preserved in the wreck of the ship which was taking her to California, is now being paddled in a native canoe up a wide African river, lured by a false message about a dying European! The bewildered reader will not know whether to prefer the startling account of the shipwreck, with the actions and sayings of the Welsh skipper and the rest of the castaways—tragic enough, yet with the necessary relief provided by the actor Paul Pilkington holding up the tattered coat tied to an oar as if it were a processional banner—or the tropical scenery which is excellently described. Black nature, too, as well as white, is studied effectively, and the Christian king Dooba is a figure nearly as impressive as Druida herself. Yet, in all probability, the heroism of this last, who, in her love and zeal for the negro, chooses to remain in Africa as Dooba's queen, will be found a sacrifice to duty too repulsive for the general public, and the moral climax will prove to many a drawback from the fidelity to nature which is one of the author's best qualities.

*Henry Massinger.* By Mrs. Robert Jocelyn. (White & Co.)

THERE is little strength of texture in this production, which differs from the generality of the writer's modest works in the introduction of a medical mesmerist of much skill and benevolence, whose voluntary efforts for the good of his fellows had, we are assured, their literal counterparts in fact. They are surprisingly successful, but it is impossible to feel that the detailed account of them adds much to the charm of a novel. For the love story, while it may be conceded that Doris and her mother are womanly women, of a type long, we hope, to survive, the reader becomes too impatient of Doris's singular obtuseness with regard to her lovers to feel much interest in her.

*Willowwood.* By Esther Miller. (Harper & Brothers.)

THE motive in 'Willowwood' would have made a rather good short story of the ghastly kind had the author seen fit. But she has complicated the principal and the only interesting issues with too many other points and persons. Four characters seem to be all that were needed. Whatever measure is meted out to most of these superfluous actors matters nothing; the sudden and irretrievable disfigurement of a husband, and its effect on the wife he adores, is the important position. It is an unpleasant, painful enough motive; but up to the time of the wife's departure for "home" (leaving him alone in South

Africa) there are symptoms of some knowledge of the possible workings of human nature of two different kinds in most difficult circumstances. Both strike one as being in many ways conceivably like real people. Independently of their development on what seem wrong, or at least inadequate lines, there are about five persons who merely interrupt progress and divert one's attention from the real problem. Some awkwardnesses of expression and phrasing are visible.

*Love the Player.* By Helen V. Savile. (Sonnenschein & Co.)

'LOVE THE PLAYER' is probably a first book, to judge from external and other signs. There are no other works on the title-page, and there are hints of a somewhat inexperienced hand. This is specially noticeable in the rather unsuccessful striving to bring together the various elements of the story. The spring of action in the person meant to play the chief part is revenge, a highly un-nineteenth-century motive. It begins with a prologue, also a good deal in the old sensational style, introducing Ceylon, the death-bed of a victim to selfish passion, the child born of it, the avenger, and the guardian angel. This is followed by Irish scenes and people; then the curtain again rises, this time on an English village and rustic and other characters. A good many things and people are entangled by fate or the machinations of the author. But the latter has not been able to fuse them well together, and they remain, in spite of some forcible pages, aloof and apart. Though crudity and a want of proportion mark much of the writing, some touches of pathos and humour show here and there in no unpromising manner.

*Chagrin d'aimer.* Par Paul Samy. (Paris, Calmann Lévy.)

THIS is, although possibly by a young author, an old-fashioned novel: the history of a happy marriage, which after some years goes wrong, but not irreparably so, and is then saved. To this readable story, which fills nearly the whole volume, the author has added two short pieces.

*A History of Egypt under the Ptolemaic Dynasty.* By J. P. Mahaffy. (Methuen & Co.)

IN this, the fourth volume of Prof. Petrie's 'History of Egypt,' Dr. Mahaffy has produced a more pleasing book than his 'Empire of the Ptolemies.' He has not only collected more facts, but he presents them in a manner more likely to bring conviction to the mind of the reader, while he is not hampered by the rhetorical form in which his earlier book was originally cast. Add to this that he here makes freer use than before of Egyptian sources, and dwells less on the history of the dynasty and more on the condition of the common people, and the result is as good a popular history of Ptolemaic Egypt as is likely to be written for some time. The period which it covers is full of interest, for English readers especially, for in it was made the first of those many attempts to govern the Nile Valley accord-

ing to European ideas, on the very latest of which we have just entered.

That such an attempt was included in the designs of the great conqueror who was received in Egypt as a deliverer rather than as a master, Dr. Mahaffy makes fairly clear. His assumption of divinity as the son of Amon was, indeed, as M. Maspero has lately shown, a matter of common form with such of the Pharaohs as did not succeed by hereditary right; yet the deification of Demetrius Poliorcetes and others so soon afterwards shows that it can hardly have been foreign to Greek ideas. And in other respects the government which Alexander left behind him, although part of it was, perhaps, necessarily in Egyptian hands, was in no way peculiarly tender of Egyptian sentiment. Doubtless, as Dr. Mahaffy says, Alexander in his march forward must have been much in want of troops, yet he made no attempt to enlist with him the Egyptian military class, and the official whom he left in charge of the finances was not only a Greek, but a Greek who made himself very unpopular by his exactions. The history of the Ptolemies is in brief the history of the gradual falling away from this ideal, and the gradual recovery by the natives of political power, followed by uprisings against the dominant race, which at length threw the country into the hands of the Romans. Ptolemy Soter seems to have begun the recruiting of natives before the battle of Gaza, and the practice must have gone on increasing until a hundred years later, when the phalanx whose steadiness gained the day at Raphia was composed entirely of Egyptians drilled and armed in Greek fashion under the young king Ptolemy IV. Meanwhile, the different settlements of Greeks in the country intermarried with increasing frequency with the natives, the cavalry soldiers of the Fayoum, perhaps, leading the way, until under Ptolemy IX. it seems to have been the rule for at least one member of a family to have a Greek name. The steady absorption of all foreign elements by the native race, and its eventual assimilation therewith, remind one of what must have happened in England when the Norman invaders were swallowed up by the more numerous Saxons.

And what during this period of absorption was the lot of the multitude? Not, perhaps, so very different from what it was under the best of their native kings. According to Dr. Mahaffy, the view that even Alexandria was a city in which Jews and Greeks counted for everything and the natives for nothing must now be given up. From the outset, he thinks, the majority of the poorer classes must have been Egyptian, and their preponderance over the foreign inhabitants must have gone on increasing. He thinks, too, against the theories of former historians, that the Jews possessed no special privileges either there or elsewhere in Egypt. Ptolemy VII. accorded them leave to set up a schismatic temple at Leontopolis, which was viewed with extreme disfavour by the rabbis at Jerusalem, and many of the Ptolemies protected and favoured them; but there is no reason to suppose that they enjoyed any special status superior to that of the native

Egyptian. And of this last the position was certainly improved by the Macedonian conquest. The Persian had outraged his feelings and insulted his gods; but the tolerant and sceptical Greek rulers entered so thoroughly into his feelings in this respect that most of the great temples that have come down to us were either built or restored by the Ptolemies. And this temple building was of the directest personal interest to the man of the people. The *corvée*, says Dr. Mahaffy, was not used by the Ptolemies for the construction of temples. All the work upon them was duly paid for by the king in the shape of wages, which to an agricultural population, then, as always, enforcedly idle during a great deal of the year, must have been a perfect godsend. Moreover, each new temple that was built meant a large staff of Egyptian priests and temple servants to be supported out of the royal treasury, while the trade with foreign countries that sprang up under the rule of the earlier Ptolemies all brought employment to the native. The first part of the Ptolemaic must have seemed to the proletariat a golden age.

The problem why the natives should have rebelled against so beneficent a rule so soon as they got arms in their hands is therefore a hard one to solve. Religion can have had little to do with it, for the welcome which Egypt extended to Christianity soon afterwards showed that the bulk of the population must have practically forgotten their old faith. National feeling may have counted for something, and it is certainly true that the revolt against Ptolemy IV., like all those which followed it, was headed by the remains of the old native nobility. But the real cause seems to have been the pressure of taxation, caused not so much by the royal expenditure—wanton and reckless as that often was—as by the army of officials scattered through the country. A papyrus in the Louvre, quoted by Dr. Mahaffy, contains a violent accusation against the tax-farmers, among whom the Jews, from the time of Ptolemy VII. onward, begin to be prominent. Another, in the time of Ptolemy IX., shows how the provisions of the *corvée* which provided for the tilling of the crown lands were abused by the officials, until the majority of those who held by military service were prevented from cultivating their own fields, and were so forced to borrow money at high interest on the crop. It was by such corruption that the treasury was depleted, so that when Ptolemy XIII. wished to bribe the Roman governor of Syria to intervene on his behalf in a dynastic quarrel, he had to borrow the 6,000 talents from Caesar's nominee, Rabirius Postumus, and then to make Rabirius Chancellor of the Exchequer, in order that he might recover his debt from the taxes. And yet we know from Cicero that the revenue of the country was even then more than three millions sterling.

We wish we had space to follow Dr. Mahaffy into his account of the wars of Cæsar, Antony, and the inimitable Cleopatra. This epoch is not dealt with at such length as in his former book, but is yet presented clearly and picturesquely enough. His justification of the incestuous marriages of the Ptolemies by reference to the Pharaonic



practice is no doubt well founded, but we should like to know his authority for stating that the manufacture of scarabs suddenly ceased upon the accession of the dynasty. The present writer has certainly seen Ptolemaic scarabs, although it is, of course, possible that they were forgeries. The identification of Hestia with Anubis in an inscription which Dr. Mahaffy quotes as coming from Syene is no doubt a misprint, as the Egyptian divinity is rightly given as Anouki in the Sehel inscription ('C. I. G.' No. 4893). The language in which he refers to M. Revillout throughout is hardly polite, and is the more unexpected as no trace of this animosity against the first Coptic scholar in Europe is to be found in the 'Empire of the Ptolemies.' The appendix, containing a transliteration of the throne-names of the Ptolemies, does not seem calculated to increase the popular knowledge of these appellations. To take an instance, "zd'tw'n'f Yrksntsr, 'nā zt, mr Pth," is as likely to remain "caviare to the general" as any hieroglyphic.

## HISTORICAL FICTION.

*Under the Spell of the Fleurs-de-Lis.* By W. H. Johnson. (Gay & Bird.)—To write an historical novel is a more difficult task than some authors seem to suppose. It is not enough to sandwich imaginary scenes among descriptions of real historical events, or invent imaginary conversations between real historical personages. This, however, seems to be the point of proficiency which Mr. W. H. Johnson has so far attained. We shall probably also not wrong him very much if we assume that his acquaintance with the period and personages of his tale has been mainly derived from other works of fiction; though, on the other hand, his style recalls the less lively kind of historical treatise—say, Russell's 'Modern Europe.' The result is that he has contrived to make a dull story out of a period of history surpassed by none in interest, that of France in 1588 and the following years. A scene where Gabrielle d'Estrées is alone in her room strikes one as a trifle offensive. It is a curious illustration of the new pitch, so to speak, which has been adopted in fiction of late years that such a scene should be possible in a novel which bears no signs of having been written with any notion of flouting Mrs. Grundy.

A fairly-told story of the latter days of the reign of George II. is contained in *Fortune's May*, by Mr. J. Bloundelle-Burton (Pearson). It is a story of revenge and of naval fighting, with plots and counterplots, ending with a graphic description of Hawke's victory in a gale of wind off Quiberon, as seen from the deck of an English frigate. The book is very unequal, and is, we fear, on the whole disappointing. It shows in many places that the author is no unpractised hand, and that he is capable of better work. But the writing is too frequently slipshod. "Towards where London lay," "and because of how," and many another instance of peculiar phrasing might be pointed out. It is at least fair to add that the book possesses one merit: it is short and crisp, and the story is distinct both in form and expression. The writer's acquaintance with nautical affairs is clearly not second hand.

*Omar the Tentmaker, a Romance of Old Persia*, by Nathan Haskell Dole (Duckworth & Co.), is a laudable endeavour to introduce the astronomer-poet of Nishapur to English readers in a new and popular form. There is ingenuity displayed in blending the historical or traditional record of his personality with a fictitious narrative, and including among the characters of the drama celebrities like Malik Shah Seljuki, the minister Nizāmu'l Mulk, and

the founder of the Assassins Hasan-i-Sabbāh, to say nothing of Omar himself, who is made to quote freely and frequently from his own writings, at one time in Fitzgerald's English, at another in that of a less favoured interpreter—in any case, little dreaming of the reputation awaiting them in Western Europe. But it is doubtful whether the hairbreadth 'scapes and adventures described will call serious attention to a place and period kept in mind by few save specialists in the lore and circumstances of Central Asia. In a volume of the kind it might have been better to treat the orthography of native names in a more conventional manner, always italicizing Persian sentences and words, and subjecting these to a less minute accentuation. "Nar" for *har* (p. 171) is clearly a misprint; but "Yusuf al Zargar" (p. 115) gives unnecessarily an Arabic form to a Persian qualifying noun, of which the real Arabic would be *as Siyāgh*. For that matter, if our hero be known by his Persian designation, he would surely be 'Umar-i-Khayyām (or Khayyām) instead of Omar al Khayyāmī, as on p. 62 and elsewhere.

Though there is little intricacy of plot in Mr. Frederic Breton's *God save England* (Grant Richards), he atones for any thinness in its texture by the picturesque setting of the piece. The ancient barons of the Cinque Ports, their mode of life and turbulent history in the failing days of Edward III., and when the French in his grandson's time made reprisals on the southern coast, present opportunities of which the author has made much. His archaic terms are somewhat recondite, but we can verify some of them, notably in the spelling of Lowestoft as Laystoffs, which exactly represents the local pronunciation as heard in our youth. We fancy there is a confusion in the statement that "one Mercer, a citizen of London," was fitting out a ship to cope with the Scots. Andrew Mercer was a redoubted Scottish admiral (or pirate, from the English point of view), the first of the three Scottish Andrews, and it was Sir John Philpot who set sail and defeated him. But on the whole the historical element is faithful, and the story of passion, if somewhat undraped in places, is wrought out to a tragic climax.

There is much pleasing and graceful literature in *Rupert, by the Grace of God*, by Dora Greenwell McChesney (Macmillan & Co.). Rupert is, of course, the Cavalier general of the wars between King and Parliament, and the rest of the title of the book refers to a fairly well-authenticated plot to place Prince Rupert on the throne of England. It is suggested that the plot in question was hatched by Lady Carlisle and the younger Sir Harry Vane. The story is nominally a narrative in the first person by Will Fortescue, one of the Prince's officers, "edited and revised" by Miss McChesney. It is, in fact, a story not dissimilar in manner to others by the same writer; and it shows extremely careful workmanship, both with regard to such historical authority as exists and with regard to topographical detail. The dialogue is agreeable and never in excess. On the whole, the book may be regarded as a singularly successful specimen of the "historical" fiction of the day. There are places in which readers of Miss Manning's books, such as 'The Maiden and Married Life of Mary Powell, sometime Mistress Milton,' may recall some of that interesting writer's work; but there is nothing that in any way suggests imitation. Miss McChesney describes battles, sieges, and single-handed fighting in a manner which many composers of historical romances and stories of adventure might envy. The love story is slight, but sufficient; and the book has a good frontispiece by Mary E. Swan.

## NEW TESTAMENT LITERATURE.

*Horae Synopticae: Contributions to the Study of the Synoptic Problem.* By the Rev. Sir John C. Hawkins, Bart. (Oxford, Clarendon Press.)

—Sir John has done admirable work in this book. In the first part he brings together all the words and phrases that are characteristic of each of the Synoptic Gospels. In the second he collects the various linguistic phenomena that might help to indicate sources, such as identities in language and doublets. In the third he discusses various peculiarities in each Synoptic Gospel which might throw light on the origin and composition of the Gospel. In dealing with St. Luke he adduces the linguistic facts which he has reached by a study of the language of Acts, and places them beside those reached by a study of the language of St. Luke. The book must have involved great labour. Wherever we have tested Sir John's statistics we have found them accurate and thorough. Sir John seems to us to have proceeded in a scientific manner with his investigations, and he has taken great care to be impartial. He allows, and all will allow, that it is impossible to advance far in the collection of linguistic statistics without occasionally making use of a "working hypothesis," but Sir John shows that he regards such an hypothesis as provisional. Hesometimes expresses his opinion strongly, but that is inevitable. But in his preface he guards himself against misapprehension. He begins by stating the difficulties:—

"The origin, mode of composition, and mutual relations of the three Synoptic Gospels form so obscure and so complex a subject of enquiry that it has come to be generally known as the 'Synoptic Problem.'"

He thus explains what he has attempted to do:—

"And the sub-title is 'Contributions to the study'—rather than to the solution—'of the Synoptic Problem,' because I have only been trying to help in that preliminary process of collecting and sifting materials which must be carried much further than it has yet been before we can be ready for the solution of the Problem—or, as I would rather express it, of such parts of it as are not now insoluble."

Sir John no doubt knows that his working hypotheses are too limited. He takes no account of the differences which might arise if the sources from which the authors of the Gospels derived their information were originally written in Aramaic. He has not separated the speeches from the narratives and framed statistics in regard to the different linguistic peculiarities of each of these. It will be necessary also, if the subject is to be prosecuted thoroughly, to ascertain the statistical results of similar inquiries into other authors than the Evangelists. Thus Sir John might gather together the facts in regard to the language of the second and third books of the 'Memorabilia,' and compare them with the facts in regard to the language of the fourth book; or he might examine the first and eighth books of Thucydides; or the first and eighth books of the 'Stromata' of Clemens Alexandrinus, and ascertain if these would confirm or refute the inferences which he is inclined to draw from linguistic statistics of the Synoptic Gospels.

It is to be regretted that Mr. H. St. John Thackeray, in publishing his translation of Blass's *Grammar of New Testament Greek* (Macmillan & Co.), did not reproduce in full the original preface of the German edition, but, instead of this, wrote a preface of his own. In the German preface Prof. Blass indicates more clearly than Mr. Thackeray does his purpose in preparing the grammar and the position which it occupies among other grammars. It is not a book for beginners. The student must learn the grammar of classical Greek before he can make use of it. On the other hand, it does not claim to be a record of all the facts relating to the grammar of the New Testament. It occupies an intermediate position between an

elementary grammar and a complete grammar. It is doubtful whether there is much need for such a work. The student who is devoting himself to a thorough knowledge of the Greek of the New Testament desires to have a book containing all the information with which recent researches can furnish him, and he will, therefore, go to Winer-Schmiedel. The student who is content with a fair knowledge of New Testament Greek will find in Blass much more than he wants. The grammar of Blass resembles in its principal features that of A. Buttmann, who tacked on his New Testament grammar to his father's classical grammar, paragraph by paragraph. It is needless to say that Blass's work is full of references to classical usage, and is admirable in this respect. In other respects there is nothing remarkable about it. The one feature for which novelty is claimed is the practice of referring to MSS. instead of to one or more standard editions. But this novelty is not a success; and before venturing on it the author should have discussed the Greek of MSS. Sometimes a copyist retains the old forms, sometimes he substitutes the forms prevalent in his own day; and accordingly good MSS. may contain late forms, while bad MSS. may represent the original language more closely. Prof. Blass makes no allowance for these peculiarities. He does not, also, seem to have made a thorough study of the MSS., for many of his references to them are inaccurate or misleading. Thus he says, "Similarly  $\chi\theta\acute{\epsilon}\varsigma$  is not found, but only  $\epsilon\chi\theta\acute{\epsilon}\varsigma$  (also the prevalent Attic form)." Then he quotes several of the best MSS. for John iv. 52, Acts vii. 28, and Heb. xiii. 8; but he does not mention that other MSS. have  $\chi\theta\acute{\epsilon}\varsigma$ , and in Acts vii. 28  $\chi\theta\acute{\epsilon}\varsigma$  has the authority of the Codex Alexandrinus. Again, speaking of the periphrasis with  $\epsilon\iota\mu\iota$ , he says: "It occasionally serves to produce a more forcible and rhetorical expression: Acts xxv. 10 (N\* B),  $\epsilon\sigma\tau\omega\varsigma \epsilon\pi\iota \tau\omicron\upsilon \beta\acute{\iota}\mu\alpha\tau\omicron\varsigma \kappa\alpha\iota\sigma\alpha\rho\acute{\omicron}\varsigma \epsilon\iota\mu\iota$ , which is better than  $\epsilon\sigma\tau\eta\kappa\alpha \epsilon\pi\iota\ldots\text{or} \epsilon\pi\iota \tau\omicron\upsilon\ldots\epsilon\sigma\tau\eta\kappa\alpha$ ." One would imagine from this that the Codex Sinaiticus and the Codex Vaticanus alone read  $\epsilon\sigma\tau\omega\varsigma$ , and the rest  $\epsilon\sigma\tau\eta\kappa\alpha$ ; but this is not the case. In the *apparatus criticus* of Tischendorf no MS. is adduced as reading  $\epsilon\sigma\tau\eta\kappa\alpha$ , and the only variance in the readings of the MSS. regards the position of  $\epsilon\iota\mu\iota$  in the sentence. Prof. Blass has taken note of the grammatical usages of Egyptian papyri and of the Apostolic Fathers, especially Hermas; but he has made no attempt, as M. Psichari has done, to determine at what date a usage begins or becomes prevalent or disappears. The translation is well done, and the printing of the book is remarkably accurate on the whole.

## COLONIAL LITERATURE.

We have received from the Minister of Education of Ontario his Report for 1898, published by Messrs. Warwick Brothers & Rutter, of Toronto. All know that the educational system of Ontario is one of the most highly developed in the world, and that there is no state or province in which primary education is continued so late in life. The new feature of the Report of this year is the account of the celebration in Canada of "Empire Day," which is now the accepted title—"Flag Day" and "Patriotic Day" having been rejected. The day is to be utilized for bringing before the pupils of the school the relations of Canada to the Empire.

Messrs. Macmillan & Co. publish *The Colonies and the Century*, by Sir J. Robinson, a reprint of a paper prepared by the late Prime Minister of Natal to be read before the Royal Colonial Institute, and partly read and printed in the *Journal* of that society. To his paper the author has added an appendix containing an article contributed by him to the *Westminster Review* in July, 1871, on 'The Future of the British Empire.'

MM. Armand Colin & Cie. publish *Au Congo Belge*, by M. Pierre Mille. This correspondent of the *Temps* went to the Congo State to write it up in connexion with the opening of the railway. He was led to go somewhat deeper, and he ends by confirming all the most terrible things that have been said about the Independent State. In the early chapters he is inclined to praise the King of the Belgians, although admitting that the king is absolute in the Congo State and rules it by his own wishes, without regard to the opinions of any but himself. The responsibility, therefore, for the horrors described in the last chapter is personally thrown upon the king. M. Mille, like Lieut. Andrew, confirms the stories told in this country by an obviously truthful Swedish missionary, and admits that blacks selected from cannibal tribes for their strength and determination only, and for no other qualities, are, under what is known as the sentry system, made responsible for the collection of india-rubber, and that it becomes too often a case of "rubber or death." M. Mille describes the "red rubber" stored at Stanley Pool, and so called because one of the Belgian officers started thence with 25,000 rounds of ammunition and brought back 25,000 kilograms of rubber, after boasting that each kilogram represented a man's life—an obvious exaggeration, but not without a basis. The author of this book, in a curious passage about Emin Pasha's lost stores of ivory, suggests that much of the ivory collected by Emin Pasha has been found in the leased sphere which the Belgians have taken over from ourselves. We should imagine that that rubber was not the property of the Congo State, and that its appropriation by the Congo State cannot be justified.

## OUR LIBRARY TABLE.

MESSRS. SIMPKIN, MARSHALL & Co. publish a little volume *How to Enter the Royal Navy*, by Mr. Ernest Felix, which includes a paper called 'The Advantages of the Service, with Advice to Parents,' by Lieut. Bosanquet, R.N. The title of the book is somewhat ambiguous. The volume is, however, addressed not to those who desire to become "boys," and ultimately "A.B.s," but to those who wish to become officers, engineer officers, or clerks, and mainly to the first class, for whom examination papers are printed.

*Dene Forest Sketches*. By S. M. Crawley Boevey. (Burlleigh.)—The author, whose history of his own family under the title 'The Perverse Widow' we recently reviewed, has here printed a second series of tales based on fact, of which the scene is laid in and about Dene Forest. The dates range from the twelfth to the eighteenth century, and the stories introduce some relatives of his own and the seat of his family, Flaxley Abbey. In his local colour he is highly successful, and he has certainly acquired the knack of writing historical fiction which is lively and readable enough without jarring against one's sense of probability. His preface enumerates the "authorities" on which his sketches are based, but why does he insist that the date of the first record he uses is 1184, though he speaks throughout it of "King Richard"?

MR. LANE has published *The Poetical Works of Robert Stephen Hawker, M.A.*, edited from the original MSS. and annotated copies, with a prefatory notice and a bibliography, by Mr. Alfred Wallis. Mr. Wallis has shown a good deal of industry in collecting and collating Hawker's poems, and he has got together a considerable amount of bibliographical information. In these circumstances it may be somewhat cruel to suggest that the completeness at which he has aimed has not much value. Hawker was undoubtedly a poet, but he was not a poet of a high order, and his poetry, as is often the case with a minor bard, was unequal. In fact, he was one of those writers best repre-

sented by a selection. In the memoir he has prefixed, Mr. Wallis unhappily says of Hawker, "As a priest of the Church of England, he was honest, conscientious, and sincere." Hawker deserves praise on many accounts; but if Mr. Wallis had looked at the two reviews of Mr. Baring-Gould's memoir which appeared in the *Athenæum* (Nos. 2526 and 2538) he would have seen reason to modify this statement, nor would he have insinuated that Hawker married his first wife in order to obtain the means to go to Oxford. That graceful accusation is derived from Mr. Baring-Gould. A list of first lines should have been added.

THE fourth volume of M. Émile Ollivier's *L'Empire Libéral*, published, like the others, by MM. Garnier Frères, has for sub-title *Napoléon III. et Cavour*, and deals with the war in Italy and the Garibaldian conquest of the kingdom of Naples. The volume is marked by the author's usual brilliancy of style and by the usual expression of somewhat aggressive opinions. As a specimen of his treatment of history we may give this picture of the first King of Italy and the late Pope:—

"Pie IX., nonobstant ses boutades contre Victor-Emmanuel, lui gardait des sentiments affectueux. Chaque fois que le malin roi était à la veille de porter un nouveau coup, il envoyait à Rome un messager mystérieux qui glissait à l'oreille du Pape: 'Sa Majesté est dévolée, mais elle ne peut pas faire autrement. Si Votre Sainteté le veut, il abdiquera, mais avec son fils Humbert ce sera bien pire.' Et le Pape s'adoucissait, s'écriait: '*Povero Vittorio!*'"

The portrait of Garibaldi is also worth quotation:—

"Cavour connaissait son homme. L'esprit court et illettré de Garibaldi était clair, réfléchi, tenace. Avait-il adopté une idée, il s'y obstinait, d'autant plus qu'il en avait peu; on ne l'influait que dans son sens. Or libérer la Sicile n'était pas le but principal pour lequel il allait risquer sa vie et sa renommée, c'était surtout le moyen de s'acheminer à la libération des provinces captives, Rome, Venise, Nice, et de rassembler en une forte unité les membres séparés de la patrie italienne. Il eût préféré que cette mission fût accomplie par les républicains, mais ceux-ci, impuissants à supplanter la royauté piémontaise, réussiraient tout au plus à la paralyser comme en 1848, tandis que ralliés à cette monarchie ils la rendraient irrésistible en ajoutant à la force de son armée celle de l'impulsion populaire, c'est pourquoi il avait adopté comme signe de ralliement: Italie et Victor-Emmanuel!"

The volume ends with the death of Cavour, to whom full justice is done in some fine passages.

THE collection of *Paysages Historiques* (Paris, Calmann Lévy), some of which have already appeared in the *Gazette des Beaux-Arts*, recently published by M. Ary Renan, claims the attention of those readers who prefer to the notes of the ordinary traveller the record of an artist's impressions. The value of these impressions in the present instance is enhanced by the writer's knowledge of and interest in the general lines of the development of art. As we follow his studies at Kairouan and Tlemcen, Homs and Hama, we find that they contribute to the definition of the character of Mussulman art on the shores of the Mediterranean as contrasted with purely Oriental types. On the other hand, we are reminded by M. Ary Renan at Ischia—the subject of one of his most delicate sketches—of the possible influence of Arab blood and of the more certain action of Spanish rule colouring the aspect of the people and all their surroundings.

WE have several times expressed our opinion upon the habit of illustrating novels by photographs of real persons, and have pointed out the extent to which the practice lends itself to the worst kinds of vulgarity. We are sorry to see that many excellent authors are allowing their names to be used in connexion with this degradation of art by writing stories on purpose for such illustration, and we now see that the publishers who have undertaken the series (*Librairie Nilsson*; Per Lamm, Successeur), in issuing *La Chair en Joie, Le Cœur en Peine*, by



René Maizeroy, announce books by writers as esteemed as the Queen of Roumania and MM. Margueritte.

THE house of Calmann Lévy have sent us a selection from the speeches and writings of the late Orleanist editor M. Edouard Hervé, with a preface by his brother M. Hervé de Kerohant. The selection may perhaps not be judicious, but at all events the specimens of the style of this famous newspaper writer and Academician strike us, when collected, as being poor.

HOEPLI, of Milan, has issued, in the series of "Manuali Hoepli," *Napoleone I.*, by Signor Lieurgo Cappelletti, Professor of History in the Technical Institute at Leghorn. This is a compact life of Napoleon, illustrated by somewhat inferior reproductions of well-known pictures, and marked by no special feature. It is not peculiarly Italian in its point of view.

A NEW edition of the late Prof. Tyndall's pleasant volume, *Hours of Exercise in the Alps*, which has been for some years out of print, has been prepared by Mrs. Tyndall, and issued by Messrs. Longman. The book is printed from American plates, and the result is typographical accuracy, but hardly typographical beauty. It is a pity the binding should be so forbidding.

MR. REICHEL, the Principal of Bangor College, has prefaced an excellent memoir of his father, the late Dr. Reichel, to a volume of the bishop's sermons which Messrs. Macmillan have published.

MR. NIMMO has brought out *Anne of Geierstein* in his reprint of the "Border Edition" of the Waverley novels.—*Rosine* and *Sister Louise* have been added by Messrs. Ward & Lock to their illustrated edition of Whyte-Melville's romances.

THE hot weather is the cause, no doubt, of the appearance of several of Messrs. Ward & Lock's cheap illustrated handbooks: *North Wales*, *Penzance*, *Teignmouth*, *Eastbourne*, *Cromer*, and *Inverness*; of Messrs. Black's guides to *Hastings* and *Eastbourne*, and *Scarborough* and *Whitby*; and of Mr. C. B. Black's guide to *Jersey* and *Guernsey* and *Western Normandy* (Black).—*Little's Annual Pleasure Diary* (Simpkin & Marshall) has also reached us. The list of hotels is capricious.

WE have received the Reports of the Free Libraries at Bishopsgate, Bristol, Cheltenham, Chelsea, Clerkenwell, St. George's, Hanover Square, Glasgow (Stirling's Library), St. Saviour's, Southwark, and Wigan. We have also on our table the Report of the Bristol Museum and Reference Library, and the Catalogue of the Central Libraries at Fulham. At Bishopsgate the library is proving a success. At Bristol the Central Lending Library does not seem to be so much frequented as it used to be; but the Reference Library and the reading-room are increasingly used, and the branch libraries are popular. The Cheltenham report is cheerful, and so is that of Clerkenwell, which, however, has to deplore the death of the vicar, the Rev. J. H. Rose, who took a keen interest in the library. The report from Chelsea, too, is satisfactory. At St. George's the management has passed into the hands of the vestry. At Glasgow there appears to be a decline of interest. At Southwark a course of lectures has been tried and found successful. Wigan seems to be doing well.

WE have on our table *My Tour in Palestine and Syria*, by F. H. Deverell (Eyre & Spottiswoode).—*Practical Lessons in Bookkeeping*, by T. C. Jackson (Clive).—*Suggestions toward an Applied Science of Sociology*, by E. P. Payson (Putnam).—*Essay on the Bases of the Mystic Knowledge*, by E. Récéjac, translated by S. C. Upton (Kegan Paul).—*The Standard of Life, and other Studies*, by Mrs. B. Bosanquet (Macmillan).—*God's Outcast*, by S. K. Hocking (Warne).—*A Girl from the States*, by G. Stables, M.D. (Digby & Long).—*Tales of the Wonder*

*Club*, by Dryasdust (Harrison & Sons).—*Forget-me-not*, by C. K. Stanley (Simpkin).—*The Communion and Communicant*, by the late Rev. E. Hoare (S.P.C.K.).—and *Le Drame du Palais Rouge*, by A. Sirven and A. Siégl (Paris, Lévy).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Carus's (P.) *Buddhism and its Christian Critics*, cr. 8vo. 2/6  
Clarke's (W. N.) *What Shall We Think of Christianity?* 2/6  
Field's (F.) *Notes on the Translation of the New Testament: Otium Norvicense, Pars Tertia*, 8vo. 7/6 net.  
Montefiore's (C. G.) *The Bible for Home Reading*, Part 2, cr. 8vo. 5/6 net.  
Morgan's (H.) *The Calls of God*, cr. 8vo. 3/6  
Reichell's (C.) *Sermons*, with Memoir by his Son, H. R. Reichell, cr. 8vo. 4/6  
Texts and Studies: Clement of Alexandria, Biblical Text by P. M. Barnard, 8vo. 4/6 net.  
Tyrrell's (G.) *External Religion, its Use and Abuse*, 3/6  
Ward's (J.) *Naturalism and Agnosticism*, 2 vols. 8vo. 15/ net.

Fine Art and Archaeology.

Crows of Shakespeare (The), by J. B. folio, 21/ net.  
Gardiner's (S. K.) *Oliver Cromwell*, from Contemporary Works of Art, 4to. 63/ net; Japanese paper, 160/ net.

Poetry.

Begbie's (H.) *The Political Struwwelpeter*, illustrated by F. C. Gould, 4to. 3/6  
Hawker's (R. S.) *Poetical Works*, edited by A. Wallis, cr. 8vo. 7/6 net.  
King's (C.) *Poems*, cr. 8vo. 5/ net.  
McCall's (F. J.) *Songs of Erin*, 12mo. 2/6  
Marchant's (E. C.) *A Greek Anthology*, cr. 8vo. 3/6  
Poushkin, Translations from, by C. B. Turner, 7/6 net.  
Rossetti's (D. G.) *Ballads*, Siddal Edition, 12mo. 2/6 net.  
Shakespeare's *As You Like It*, Chiswick Edition, 1/6 net.

Philosophy.

Ladd's (G. T.) *A Theory of Reality*, 8vo. 18/ net.  
Müller's (F. Max) *The Six Systems of Indian Philosophy*, 8vo. 18/ net.

History and Biography.

East India Company, *Letters from its Servants in the East: Vol. 3*, 1615, edited by W. Foster, 8vo. 21/ net.  
Leigh's (A. Austen) *King's College, Cambridge*, 5/ net.  
Reid's (Sir W.) *The Life of William Ewart Gladstone*, 2 vols. royal 8vo. 9/ net.  
Reminiscences of a Professional Politician, by J. C. H., 2/6  
Roumania (King of), *Reminiscences of*, edited by S. Whitman, 8vo. 10/6  
Ruskin's (J.) *Præterita*, Vol. 2, New Edition, cr. 8vo. 5/ net.  
Seventy-one Not Out, the Reminiscences of William Caffyn, cr. 8vo. 6/ net.  
Wise's (Baron H.) *The Life of Henry Wise of Virginia*, 8vo. 10/ net.

Geography and Travel.

Gribble's (F.) *The Early Mountaineers*, 8vo. 21/ net.  
Karageorgievitch's (Prince B.) *Enchanted India*, cr. 8vo. 5/ net.  
Porter's (Lt. F.) *Industrial Cuba*, 8vo. 15/ net.

Education.

Jebb's (R. C.) *Humanism in Education*, 8vo. sewed, 2/ net.

Philology.

Beckwith's (E. G. A.) *Satura Grammatica*, 12mo. 2/6  
Goethe's *Hermann und Dorothea*, Notes by J. T. Hatfield, 3/6

Science.

Donders's (F. C.) *The Nature and Consequences of Anomalies of Refraction*, edited by C. A. Oliver, 8vo. 6/ net.  
Dunlop's (J. M.) *Anatomical Diagrams*, royal 8vo. 6/ net.  
Gibbing's (A. H.) *The Commercial and Business Aspects of Municipal Electricity Supply*, 4to. 15/ net.  
Hewitt's (J. T.) *Organic Chemical Manipulation*, cr. 8vo. 4/6  
Kingscote's (E.) *Arithm.*, 8vo. 5/ net.  
Meyrick's (E.) *Fauna Hawaiianensis: Vol. 1, Part 2, Macrolepidoptera*, 4to. sewed, 30/ net.  
Newman's (K.) *An Illustrated Natural History of British Butterflies and Moths*, roy. 8vo. 25/ net.  
Newman's (G.) *Bacteria*, 8vo. 6/ net.  
Roosa's (D. B. St. John) *Defective Eyesight*, cr. 8vo. 4/6 net.  
Sears's (H.) *Fur and Feather Tales*, 8vo. 7/6  
Willey's (A.) *Zoological Results during 1895-6-7, Part 3*, 4to. sewed, 12/6

General Literature.

Anderson's (D. B.) *The Vale of Anworth, and other Essays*, 4to. 6/ net.  
Boldrewood's (R.) *War to the Knife, or Tangata Maori*, 6/ net.  
By the Grey Sea, by the Author of "An Old Marquise," 6/ net.  
Crocker's (B. M.) *Jason, and other Stories*, cr. 8vo. 3/6  
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Lever's (Charles) *Tales of the Trains; Nuts and Nut-crackers; St. Patrick's Eve*, Copyright Edition, 8vo. 10/6 net (sets only).  
Lord's (M. L.) *An Obstinate Parish*, cr. 8vo. 6/ net.  
Lya's (C.) *The Fortress of Yadassara*, cr. 8vo. 6/ net.  
Marryat's (F.) *A Rational Marriage*, cr. 8vo. 6/ net.  
Memoirs of Monsieur D'Artagnan, translated by R. Nevill: Part 2, The Lieutenant, 8vo. 15/ net.  
Middleton's (R.) *Glimpses of the Glory-Land*, cr. 8vo. 2/6  
Power-Berrey's (R. J.) *The Byways of Crime*, cr. 8vo. 2/6  
Scott's (Sir W.) *The Fair Maid of Perth*, 2 vols., Temple Edition, 18mo. 3/ net; The Highland Widow, and other Tales, Temple Edition, 18mo. 1/6 net; Woodstock, Dryburgh Reissue, 8vo. 3/6  
Sharp's (W.) *Silence Farm*, cr. 8vo. 3/6  
Short Line War (The), by Merwin-Webster, 12mo. 6/ net.  
Smith's (J. C.) *Willow the King*, cr. 8vo. 6/ net.  
Stead's (W.) *The Art of Advertising*, 8vo. 3/6  
Trumbull's (A. E.) *Misses Content Crackock*, cr. 8vo. 5/ net.  
Wharton's (S.) *The Greater Inclination*, cr. 8vo. 6/ net.

FOREIGN.

Theology.

Kunze (J.) *Glaubensregel, Heilige Schrift u. Taufbekennnis*, 15m.  
Marin (E.) *Les Moines de Constantinople*, 10fr.

Fine Art and Archaeology.

Cappiello (L.) *Nos Actrices*, Aquarelles, 7fr.  
Dürer (J. U.) *Die Kinder v. Babylon, Assyrien u. Aegypten*, 8m.  
Reymond (M.) *La Sculpture Florentine: Seconde Moltié du XVe Siècle*, 25fr.  
Schopfer (J.) *Voyage Idéal en Italie: L'Art Ancien et l'Art Moderne*, 3fr. 50.

Poetry.

Manin (J.) *Baisers d'Ames*, 3fr.  
Weckerlin (J. B.) *Dernier Musiciana*, 3fr.

Music.

Masaryk (T. G.) *Die philosophischen u. sociologischen Grundlagen des Marxismus*, 12m.  
Thomas (P. F.) *Morale et Éducation*, 2fr. 50.  
Wechniakoff (T.) *Savants, Penseurs et Artistes*, 2fr. 50.

History and Biography.

Arnoulin (S.) *L'Affaire La Roncière*, 3fr. 50.  
Breitenstein (H.) *21 Jahre in Indien: Part 1, Borneo*, 5m. 50.  
Guillon (E.) *Nos Écrivains Militaires, Series 2*, 3fr. 50.  
Kariné (W.) *George Sand, sa Vie et ses Œuvres*, 2 vols. 15fr.  
Ollivier (É.) *L'Empire Libéral: Vol. 4, Napoléon III. et Cavour*, 3fr. 50.  
Rousset (Lieut.-Col.) *Les Maîtres de la Guerre: Frédéric II., Napoléon, Moltke*, 3fr. 50.

Geography and Travel.

Bard (M. R.) *Les Chinois chez eux*, 4fr.  
Barthélemy (Comte de) *En Indo-Chine*, 4fr.  
Joleaud-Barral *La Colonisation Française au Tonkin et en Annam*, 4fr.  
Meunier (Mme. S.) *De Saint-Petersbourg à l'Ararat*, 3fr. 50.  
Monnier (M.) *Le Tour d'Asie: Part 1, Cochinchine, Annam, Tonkin*, 5fr.  
Ratazzi (Mme.) *La Petite Reine, Souvenirs de Voyages en Hollande*, 3fr. 50.

Folk-lore.

Wrede (R.) *Die Körperstrafen bei allen Völkern von den ältesten Zeiten bis auf die Gegenwart*, 18m.

Philology.

Inscriptiones Græcæ Insularum Maris Ægæi: Fasc. II. Lesb., Nesl, Tenedi, ed. W. R. Paton, 17m. 50.

General Literature.

Allais (A.) *L'Affaire Blaizot*, 3fr. 50.  
Aubram (E. d') *La Ferme de Plouaret*, 3fr. 50.  
Braiane (H. de) *Parmi le Fer, parmi le Sang*, 3fr.  
Clemenceau (G.) *Vers la Réparation*, 3fr. 50.  
Pont-Jest (R. de) *Le Mort qui se tue*, 2fr. 75.  
Topsy (C.) *C'est arrivé*, 3fr. 50.

HISTORICAL FINDS.

British Museum, June 17, 1899.

AMONG the muniments of the Dean and Chapter of Westminster I have lately found three or four of historical importance, and hitherto quite unknown, belonging to the fourteenth, sixteenth, and seventeenth centuries, which I have been advised to make known through your columns, as being of general interest to the literary world.

The first two relate to the time of Richard II. and to his favourite chaplain, Richard Maudeleyn. Harley MS. 1319 contains the history of Richard II., composed in French verse by a writer named Creton, who, in the course of his narrative, tells us that the corpse of the king, as was generally supposed, was carried through London to St. Paul's, but he believes it was rather one Madelien, his chaplain, who was in bodily appearance the exact image of his master. In *Archæologia*, vol. xx., where Creton's poem is rendered into English prose, is given at p. 134 all that is known of this chaplain Madelien or Maudeleyn. The two subjoined deeds throw additional light on his life and fortunes:—

"Ruerendo in Christo patri ac Domino Domino Willelmo permissione diuina Abbati Monasterii Westmonasterii prope Londoniam sedi apostolice nullo medio pertinente et eiusdem loci conventui, Nicholaus Slake, Decanus capelle sancti Stephani in palacio regio apud Westmonasterium salutem et reuerenciam in amplexibus saluatoris vestre circumspeditioni notum facimus per presentes quod Magister Ricardus Maudeleyn, canonicus prebende quam dominus Thomas Myddelton nuper obtinuit in capella supradicta in ipseus admisione ad eandem vicesimo primo die mensis Nouembris iuramentum tactis per ipsum sacrosanctis Dei euangelis coram nobis prestitit corporale quod ipse compositionem et concordiam inter venerabiles et religiosos viros Abbatem et Conuentum Westmonasterii predictum et Decanum et collegium capelle sancti Stephani supradictæ de et super quadam materia questionis dudum orta in Romana curia inter prefatos Religiosos viros Abbatem et Conuentum Westmonasterii ex parte una et prefatos Decanum et collegium ex parte altera factas et habitas in omni suo parte quamdiu fuerit persona dicti Collegii fideliter observabit quodquidem iuramentum a predicto Magistro

Ricardo recepit iuxta formam compositionis supradictæ. In cuius rei testimonium sigillum commune capituli dicti collegii presentibus duximus apponendum.

"Datum in domo capitulari dicti Collegii vicesimo quinto die Novembris Anno Domini millesimo CCC<sup>mo</sup> nonagesimo sexto."

Endorsed:—

"Ricardus Maudeleyn, canonicus, sub sigillo communi."

"Reuerendo in Christo patri Domino Willelmo permissione diuina abbati monasterii Westmonasterii prope Londoniam Sedi apostolice nullo medio pertinenti et eiusdem loci Conuentui, Nicholaus Slake, decanus libere capelle sancti Stephani in palacio regio apud Westmonasterium predictum reuerentiam et honores ad vestram noticiam deduco per presentes quod a domino Johanne Breche canonico dicte capelle et prebendario prebende quam Ricardus Maudeleyn nuper optinuit in eadem in ipsis admissione iuramentum recepi corporale quod ipse compositionem et concordiam inter Religiosos viros Abbatem et Conuentum Westmonasterii supradictum ac Decanum et Collegium capelle sancti Stephani predictæ, de et super quadam materia questionis in Romana curia inter prefatos Religiosos viros abbatem et conuentum ex parte vna et prefatos Decanum et collegium ex parte altera dudum orta factas et habitas in omni sui parte quamdiu fuerit persona dicti Collegii fideliter obseruabit. In cuius rei testimonium sigillum commune capituli dicti Collegii presentibus est appensum.

"Datum in domo capitulari dicti Collegii mense Februarii die vicesima tertia anno ab Incarnatione Domini secundum cursum et computationem ecclesie Anglicane millesimo CCC<sup>mo</sup> nonagesimo septimo."

The third document is of great interest and value to all connected with the old and famous school of Westminster, as it proves conclusively the existence of the school in pre-Reformation times, and also of the Abbey Choir School.

In a very dilapidated paper roll containing extracts of divers payments made in A.D. 1529 by the abbot and convent occur these words:—

"Et soluti sex militibus dicti Regis, cuilibet eorum iij<sup>s</sup> viij<sup>d</sup>, xx<sup>s</sup>. Et soluti Magistro Scolarum pro erudicione puerorum gramaticorum hoc anno xl<sup>s</sup>. Et soluti pro erudicione puerorum cantantium per annum xij<sup>s</sup> vj<sup>d</sup>."

Unfortunately this extract does not give the name of the master of the schools nor the number of his scholars.

Lastly, in a parchment roll ninety-seven feet in length, wherein are scheduled the possessions of the late Deans and Chapters of Westminster, St. Paul's, London, Canterbury, Rochester, and Hereford, as sold by order of Parliament during the Commonwealth, is a memorandum of a lease on July 19th, 1639, from the Dean and Chapter of St. Paul's, London, to Richard Powell, Esq., of Forest Hill, co. Oxford (the father-in-law of Milton), of two messuages in Paul's Alley, in the parish of St. Michael's, Wood Street, London, for forty years, at a yearly rent of thirty shillings and two capons, or in lieu thereof five shillings. There were twenty-five years yet to run of this lease at the time the roll was written in the year 1654. I communicated this discovery to Prof. Masson, the greatest living authority on Milton and his family history, and he kindly informs me that the fact of Milton's father-in-law taking a lease of this London property was not known to him, and it certainly is not mentioned in Powell's will.

EDWARD J. L. SCOTT.

#### SALES.

MESSRS. SOTHEY, WILKINSON & HODGE continued on Wednesday, June 14th, and four following days the sale of the Wright Collections. In continuance of our last week's report we give some of the chief prices: Boaden's Life of Jordan, 2 vols. 8vo., 1831, extended to 5 vols. folio with portraits, autograph letters, views, playbills, &c., 190l. Hawkins's Life of Edmund Kean, 2 vols. 8vo., 1869, extended to 8 vols. folio with portraits, autograph letters, playbills, pamphlets, &c., 299l. Barry Cornwall's (B. W. Procter) Life of Edmund Kean, 2 vols. 8vo., 1835, extended to 4 vols. folio by extra illustrations, 130l. Boaden's Memoirs of

Kemble, 2 vols. 8vo., 1825, extended to 8 vols. folio by extra illustrations, 170l. Lever's Works, 25 vols., first editions, 80l. Macready's Reminiscences by Pollock, 2 vols. 8vo., 1875, extended to 6 vols. folio by extra illustrations, 77l. Collections relating to Marylebone Gardens, 60l. Northcote's Life of Sir J. Reynolds, extended to 7 vols. by extra illustrations, 46l. Combe's Three Tours of Dr. Syntax, first editions, 33l. Boaden's Memoirs of Mrs. Siddons, 2 vols. 8vo., extended to 6 vols. fol. by extra illustrations, 126l. Thackeray, The Irish Sketch-Book, first edition, presentation copy, 1834, 61l.; Vanity Fair, first edition, in the original wrappers, 1848, 38l. 10s.; original drawings of Miss Bunion, title-page to Dr. Birch, and "The Pastor," 106l. Theatrical Tourist, with plates and original drawings, 1805, 47l. Collections relating to Vauxhall Gardens, 1732-1859, 180l. Memoirs of Madame Vestris, 1826, extra illustrated, 72l. The Collection of Dramatic and other Portraits, 472l. The Collection of Garrick Autograph Letters (64), 445l. Eleven Letters of Edmund Kean, 150l. Seventeen Letters of Mrs. Siddons, 90l. Thackeray, Autograph Letter, Signed, to Mark Lemon, 36l. The total realized by the seven days' sale amounted to 11,210l. 11s.

Messrs. Hodgson included the following in their sale last week: Caxton's Golden Legend, 1493, with several leaves in facsimile, 99l. MS. Horæ, on vellum, fifteenth century, 42l. Valpy's Delphin Classics, 184 vols., 21l. 10s. Challenger Voyage Reports, 48 vols., 35l. Yule's Marco Polo, 2 vols., 10l. 7s. 6d. Lipscomb's Buckingham, 4 vols., 11l. 10s. Dugdale's Warwickshire, 2 vols., 10l. 15s. Hasted's Kent, 4 vols., 17l. Manning and Bray's Surrey, 3 vols., 19l. 10s. Ackermann's Oxford and Cambridge Universities, 4 vols., 13l. 10s. Houbraken and Vertue's Heads, 2 vols., 10l. 12s. 6d. Molière's George Dandin, 1669, 10l. 10s.

#### THE METRICAL PSALMS AND 'THE COURT OF VENUS.'

NEVER was there a more deliberate and sustained effort to elevate the nations through their songs than during the Reformation. The English school received two foreign impulses, the German-Scotch and the French. The knowledge of this use of versified Scripture came over to our islands with the Reformers' doctrines. The French influence came through one individual. The celebrated poet Clement Marot, valet de chambre of Francis I., was not only one of the chief writers of rondeaux, chansons, elegies, satires, epigrams, by which he scathed the clergy before he broke with the Church, but he was the first to see the poetic beauty of the Hebrew Scriptures. From a prose translation of Prof. Vatable he versified some of the Psalms. They at once became the delight of the Court—king, queen, and nobles, Catholics as well as Protestants, singing them to the popular melodies of the day. One was printed in 1533, accompanying 'The Mirror of the Sinful Soul,' by the Princess Marguerite of Valois. Others appeared among his poems published in 1538. His life in France was "a perpetual miracle," and he fled to Geneva, where he versified twenty more Psalms, and published them with the others, probably in 1538, certainly before May 1st, 1539. The favour of the French king made it possible to have these also printed in France, and allowed by the Sorbonne—for a time. The earliest echo in England seems to have been that of Sir Thomas Wyatt, who probably wrote his Psalms in 1539. He died in 1541-2. Some bibliographers imply that he had translated the whole Book of Psalms; but there have only come down to us 'The Seven Penitential Psalms,' published by John Harrison in 1549. These are very free versions, with a prologue of the author before each. The Earl of Surrey composed several poems in honour of his friend, among which was a 'Praise of

certain Psalms of David, translated by Sir Thomas Wyatt the Elder.' He himself also rendered some into English verse, probably about the same time. Both of these were of the school of Marot in that they were poets first and Psalm-writers afterwards, but they missed the directness and religious fervour of the French poet.

It is impossible to be exact about the date of 'The Ghostly Psalms and Spiritual Songs' of Miles Coverdale. Some aver these to have been published in 1539, but Prof. A. F. Mitchell marshals an array of facts against this opinion, and considers that the minor resemblances between Coverdale's renderings and those of John Wedderburn, the Scottish Reformer, were not accidental, but that the one borrowed from the other. There are several reasons for believing Wedderburn's the earlier work; there are clear connecting links between the men, and the Scotchman is much the better poet of the two, therefore Prof. Mitchell thinks he could not be the borrower. We have no early edition of his 'Reformed Songs,' but that of 1578 (which probably repeats earlier editions) states, at the conclusion of the altered songs: "Here ends the spiritual sangis, and begins the Psalms of David, with other new and pleasant Ballates translated out of Enchiridion Psalmorum to be sung." This is from a work frequently published in Germany at various dates after 1524, the first part of which was called 'Geistliche Gesänge,' and the second part 'Psalmen und Lieder.' From the same source were drawn Coverdale's Psalms, title and all.

Doubtless affected to a certain extent by all of his predecessors, Thomas Sternhold became the leader of a school of his own, which may be called essentially the English school, in so much as it was followed by his contemporaries and successors. A small volume was published during his lifetime, probably in 1548 or early in 1549, as he died in that year. In December, 1549, appeared a second edition, edited by John Hopkins, who added seven Psalms of his own, and more in later editions. Meanwhile there had appeared on June 1st, 1549, 'The Canticles or Ballads of Salomon in Metre,' by William Baldwin, and on the 20th of September of the same year 'The Psalter of David,' in verse, set to music in four parts by Robert Crowley, the clerical printer. The Lady Elizabeth Fane's Psalms, twenty-one in number, and 102 proverbs, were published in 1550. Early amid this group of metrical Psalm-writers appeared William Hunnis. "An Abridgement of Certain Psalms in Metre, printed by Wyer," is attributed to him by Maunsell, and some bibliographers guess the date as 1549. I have not been able to trace it; but a slender volume not mentioned by Maunsell is preserved in Cambridge University Library: "Certayne Psalmes chosen out of the Psalter of David, and drawn forth into English Meter by William Hunnis, servant to the Right Hon. Syr Wyllyam Harberde, Knight," "by the Wydow of John Herford for John Harrington, 1550." This may or may not have been a second edition. Some writers note another edition, entitled "The Psalms of David, translated into English Metre by T. Sternhold, Sir Thomas Wyatt, and William Hunnis, with Certain Chapters of the Proverbs, and Select Psalms by John Hall. 1551." I have seen only the Cambridge copy of these, which consisted of different editions of these works bound in one volume. "Certain Psalms select out of the Psalter of David and drawn into English Metre, with Notes to every Psalm, in Four Parts, by Francis Seager, 8vo.," appeared 1553. Christopher Tye's versified rendering of the Acts of the Apostles, which came out in the same year, ought to be classified, as being a part of the same inspiration, among the metrical Psalms, which ceased to appear during the reign of Mary.

A special point concerning these has not yet



been fully considered. The general idea of the cause of their genesis is given in their prefaces.

While Sternhold and Hunnis wrote "for the profit of the Christian reader," Wedderburn's "Buik of Godly and Spiritual Sangis, with sundry other Ballatis changeit out of Prophaine Sangis in Godly Sangis, for avoynge of Sin," was to induce the young to sing them and "cause them to put away uncleine sangis." Coverdale wrote "to give our youth of England some occasion to change their foul and corrupte ballettes into swete songs and spiritual hymns of God's honour." William Baldwin says:—

"Would God that such songs, and all other of like matter, such as Psalms and hymns, would drive out of office the lewd ballades of love, that commonly are indited and sung of idle courtiers."

Others suggest the source of these ballads, but John Hall names it. In his dedication to Mayster John Bricket, of Eltham, he said he thought his patron

"would have more delyte and pleasure to read or singe the word of God in metre, than any other rhymes of vanitie.....which of longe heretofore hath been used";

while in his preface he praises

"the Psalms of David or the works of other men more learned, which for theyr doings have as much deserved to be commended, as he, whatever he was, that made 'The Court of Venus,' or other books of lewd Ballades."

He prays God that all young men and young women should be "as wel learned in virtue and godliness as they be in 'The Courte of Venus'";—

"Sing unto the Lord a newe song, sayth the Psalmist. Naye, David, naye, sayth our English menne, thou art an unwise man, thy words are spent in waste, for we have songes by wyse and learned men, in 'The Court of Venus.' Thou art God's minstrel and makest melody with spiritual songes to His prayse, but we wil sing songes of love to the goddess of Lecherye."

"Turn your exercise from vice to vertue, in your mirth it is manifest what your doings are, for your songes are of 'The Court of Venus.'"

Dr. John Hall probably about this time also wrote, what was not published until later, a poem called 'The Court of Virtue,' most likely parallel in form and manner to the popular book, and an antidote in matter. The Muses of the Christian poet are Temperance,\* Constancy, &c. In the preface he describes the royal Lady Virtue. She explains to the poet how he might help her by collecting Christian hymns for men to sing:—

A Booke also of songes they have,  
And Venus Court they doe it name;  
No filthy mind a song can crave  
But therein he may find the same,  
And in such songes is all their game.

Becon's 'Book on Matrimony,' also written some time before date of publication, alludes to "filthy bookes unto the corruption of the readers, as 'The Court of Venus' and such like" ('Works,' vol. i. fol. delxii, ed. 1564). Rolland's 'Court of Venus,' 1575, has nothing to do with this early ballad-book, though, as it has a certain similarity in construction to Hall's 'Court of Virtue,' it may be supposed to have possibly some resemblance in form to it, as well as to Bellenden's 'Virtue and Delyte' and Gower's 'Confessio Amantis.' There seems to be no copy of this old objectionable book. But there are two puzzling fragments bearing the title—the Douce fragment, now in the Bodleian, and the Bright fragment, now in the Christy-Miller Library. But neither of these seems to deserve reprobation. It may be that the intense religious convictions of the Psalm-writers made them hypercritical, so that they heaped anathemas upon what we at worst might call frivolous. Careful study has convinced me that the discrepancy is capable of another explanation. I do not think that the fragments belong to the censured book at all, but to a reformed publication. I cannot prove the truth of what I suggest, but I may trace the steps that led me to my belief, and

others may be able to go one step further. If I am correct in my supposition, what then are the fragments? A full answer would be interesting. I can only give a few notes towards one.

It is clear that there was such a book as the Reformers described at one time, by one or by many authors. Francis Thynne in 1599 brought out his 'Animadversions' on the edition of Chaucer published by Speght in 1598. He had intended to republish the poet's works himself. He had not only an hereditary tendency to do so, and paternal notes, but he had already made some preparation for the work. He tells us that his father had sent to press, after his two-columned edition of 1532, another edition of Chaucer, having one column on a side, which contained "the Pilgrim's tale, a thing more odious to the clergy than even the Plowman's tale"; and that Wolsey persuaded Henry VIII. "so to mislike of that tale that Chaucer must be new printed, and the Pilgrim's tale left out." Mr. Bradshaw thinks that Francis Thynne is confused in his memories of his father's suppressed copy. It is possible that Wolsey objected to the publication of 'The Plowman's Tale' in the first edition, which really appeared in the second. 'The Pilgrim's Tale' is evidently none of Chaucer's. It refers to the poet by name, and to one of his poems by page and line. It could not, indeed, have been under discussion before the edition of 1532. Tyrwhitt pointed out that it must have been written after 1536 from various allusions, chiefly to the risings of

Perkin Warbeck and Jack Straw,  
And now of late our Cobler the Dawe.

The leader of the Lincolnshire rising of 1536 was nicknamed "Captain Cobler." Bishop Gardiner, or another, might well have secured its suppression before the second edition. The cancelling may have been of the whole, or only of the one part of the licensed issue, which, however, appeared in 1542 in two columns. But the only known copy of 'The Pilgrim's Tale' is embodied in the one-columned fragment of 'The Court of Venus' at the Bodleian, beginning at sig. E iii, thus:—

In Lincolnshire fast by the fene  
Ther stant a hows, and you yt ken,  
And callyd Semprynham of religion,  
And is of an old foundation.

The writer was "an Oxonian," and his interlocutor bade him

Reyd the Romant of the Rose,  
The thred leafe just from the end,  
To the second page he doth me send.

He alludes elsewhere to Chaucer by name.

Curiously enough, in support of Thynne's assertion, Bale, in his first edition of the 'Scriptores,' published at Wesel in 1548, mentions both among the works of Chaucer. Bale went abroad in 1540, so that the cancelled edition was probably then in the press, or there had been some ascription to Chaucer of both of these poems, as Bale says in his list of the poet's works, "De Curia Veneris, Lib. I. In Maio cum virescerent," &c. "Narrationes Diversorum, Lib. I. In comitatu Lyncolniense fuit," &c. The fragment begins on sig. E i with a lyric:—

Dryven by dysayr to set affection  
A great way, alas, above my degre,  
Chosen I am I think by election  
To covet that thing that will not be.

We are only guided by 'The Pilgrim's Tale' and by the running title of 'The Courte of Venus' to its relation to Bale's list. But the Bright fragment, with the same running title, fortunately contains the title-page, the prologue, and several lyrical poems of the same character as those in the Douce fragment. The prologue commences:—

In the moneth of May, when the new tender grene  
Hath smothly covered the ground that was bare,

which is evidently the English equivalent of Bale's Latin. The poet of the prologue prays to understand the laws of the Court of Venus. The goddess sends Genius to him, who gives

good advice, but does not say much of the Court. In one curious verse strong emphasis is laid on the law that those who have sworn fidelity to Vesta must not perjure themselves by coming to the Court, showing the same spirit as appears in 'The Pilgrim's Tale.' To this a note is added: "Thus endeth the Prologue, and hereafter followeth the New Court of Venus." The italics are mine. Then follow several poems irreproachable in character. Dr. Furnivall gives the first verses in his notes to Thynne's 'Animadversions.' There is nothing to mark time, nothing to suggest authorship, nothing to associate with anything else, except the third and fourth lines of the sixth poem:—

But after the old gyse,  
To call on had I wist.

In 'The Paradise of Dainty Devices' the writer who signs himself "My Luck is losse" writes a poem "Beware of had I wist."

The title of the Bright fragment, printed in form of a vase, runs "The Courte of Venus, newly and diligently corrected, with many proper ballades newly amended, and also added thereunto, which have not before been imprinted." No printer's name or date is given, but the title is set in an engraved frame which may give a clue. In the Stationers' Registers we find that Henry Sutton in 1557 was licensed to print 'The Court of Venus.' It does not state whether it was the new or the old form. I have had all of Sutton's books out that I could find at the British Museum; but though the type is somewhat similar, the printing is much more careful, and the title frames are quite different. The Bright fragment can hardly be called a one-column copy, as in some pages a second column is jammed in to fill up a space.

Besides the common tendency to associate anonymous poems with recognized names, there was some sort of reason for the ascription to Chaucer of a work with this title. In Gower's 'Confessio Amantis' there are many references to Venus, her confessor Genius, and her Court. Venus tells Gower he is becoming old, and bids him greet Chaucer as her disciple and her poet, who in his youth had made for her sake "dytyes and songes glade," so that she is more beholden to him than to any other. She now wishes him who is her own clerk to set an end to his work by making his 'Testament of Love,' "so that my Court yt may recorde." But we have no real grounds for believing that Chaucer was even the part author of the objectionable book. Thynne and Bale have been shown to be mistaken in regard to 'The Pilgrim's Tale.'

From the 1546 list of forbidden books are excepted "Cronycles, Canterbury Tales, Chaucer's bokes, Gower's bokes, and stories of men's lives." It has seemed to me quite possible that early reformers of not too pronounced a type had already conceived the idea of improving the people's songs into respectability, and had compiled a reformed 'Court of Venus,' which by some mistake, intentional or otherwise, had been ascribed to Chaucer, passed by the censor as belonging to the poet, but cancelled, after it had been printed, on account of its strictures. Thus only can I reconcile the fact that Bale classifies with Chaucer's works poems that appear in neither edition, yet are represented in the fragments by their initial lines. It is possible that the improver retained the first lines and the rhythm, as Wedderburn did while changing into sacred hymns the old popular songs, as "The wind blows cauld, furious and bauld," "Wha's at my window, wha, wha?" "Downe by yon river I ran," "Wha suld be my love bot he?" "John, come kiss me now!" and "The hunt is up." That the alteration was not so pronounced as to change altogether its character would make 'The New Court of Venus' all the more likely to reach the hearts it was intended to benefit. It is impossible to believe that such a consensus of opprobrium was directed against the verses

\* Edward VI. used to call Elizabeth his "sweet sister Temperance."

of the fragments associated with the reforming spirit in 'The Pilgrim's Tale.' My hypothesis at least simplifies the perplexity. 'The New Court of Venus' may stand as a halfway house between the old work on which it was based and the metrical Psalms of the more advanced Reformers, and as such may be treated among the various interests of the sixteenth-century Reformation. It might very well have been written by some healthy-minded, poetically inclined Catholic—such a one, for instance, as Nicholas Brigham, worshipper and disciple of Chaucer, whose works, honoured by Bale, have not come down to us. We do not know whether Sutton's was a reprint of the old copy or the new one—more likely the latter, or he would not have taken out a licence. The title did not sound dangerous, and the comparatively mild strictures may have escaped an unsuspecting censor's notice, even during the latter years of Mary. The questions concerning the fragments remain. Are they parts of the same book? Is either part of Thynne's cancelled copy of Chaucer? or of Sutton's issue? or of a pirated copy? The dropped lines and letters look more like the last. Did 'The New Court of Venus' originate about 1540 or 1557? I have not found a book written after the latter date which continues the reproach of the metrical Psalmists against the ballad book by name.

CHARLOTTE CARMICHAEL STOPES.

#### AUTHORS AND PUBLISHERS.

Hotel Quisisana, Wiesbaden, June 19, 1899.

My story 'Philip Bennion's Death,' now being announced by Messrs. Ward, Lock & Co. as a "new novel at 3s. 6d.," was published some three years ago by that firm at 1s. Why they are reissuing it in its present form as a new work I cannot say. The copyright not being mine, I have no voice in the matter.

I shall be obliged if you will let me add that no volume containing new work of mine has appeared since 'The Beetle,' in September, 1897; and that the first story I have written since then will be issued by Messrs. F. V. White & Co. in September of this year.

RICHARD MARSH.

#### Literary Gossip.

In our number for next Saturday (July 1st) we hope to publish, as in previous years, a series of articles on the literature of the Continent during the preceding twelve months. Belgium will be treated by Prof. Fredericq, Denmark by Dr. A. Ipsen, France by M. Jules Pravioux, Germany by Dr. Ernst Heilborn, Holland by M. Crommelin, Hungary by M. Katscher, Italy by Dr. Biagi, Norway by M. Brinchmann, Poland by Dr. Belcikowski, Russia by M. Constantine Balmont, and Spain by Don Rafael Altamira.

In the *Cornhill Magazine* for July Mr. Bret Harte discourses on 'The Rise of the "Short Story"' in America, a subject upon which perhaps no one is better qualified to speak. Lady Broome, in a second instalment of her 'Colonial Memories,' recalls many incidents of Australian life during the days of 'Bushranging Bill'; and Mr. Stephen Gwynn traces the decline of a form of emotion, as exemplified in the writings of the lady novelist, which was one of the cardinal characteristics of Miss Austen's heroines. Lieut. H. C. B. Hopkinson, of the Seaforth Highlanders, contributes some 'Sudan Recollections'; Canon Barnett deals with the question of 'The Abodes of the Homeless'; and, under the title of 'At the House in the

Fifties,' Mr. John A. Bridges gives his recollections of Christ Church, Oxford. In 'The Hotel Mudie' Mr. Horace Penn supplies some travesties on popular novels of the day; 'Urbanus Sylvan' continues his 'Conferences on Books and Men' with a paper on Abraham Cowley; and, with reference to an article on the subject in last month's *Cornhill*, Mr. George Somes Layard contributes, in 'Polyglot Russian Scandal in the Sixties,' some particulars supplied by Prof. Jebb respecting five well-known men who engaged in an experiment in translating. The fiction comprises a cricket story entitled 'That Terrible Quidnunc,' by Mr. Alfred Cochrane; 'The Old Man's Son,' by Mr. Horace Annesley Vachell; and a further instalment of Mr. S. R. Crockett's serial 'Little Anna Mark.'

MR. ROUND is passing through the press a volume of unpublished studies, the fruit of original research in English mediæval history. He has made some striking discoveries on the early government of London, a subject to which, as is well known, he has devoted much attention. It is hoped that the book may be issued next month. Messrs. Archibald Constable & Co. are the publishers.

FOLLOWING up the great success which she has achieved with her book 'A Diplomatist's Wife in Japan,' Mrs. Hugh Fraser has completed for Messrs. Hutchinson & Co. a volume of tales of New Japan, which they will publish shortly under the title of 'The Custom of the Country.'

WE have authority for stating that the respective editors of the Cambridge and British Museum fragments of the "original Hebrew text of Ecclesiasticus" do not find that their conviction has been in the least shaken by the publication of Prof. D. S. Margoliouth's recent pamphlet. They are diligently continuing their labours, and are fully confident that the final (or even immediate) verdict of scholars generally will again endorse the view hitherto universally received. They even think that the additional evidence afforded by the yet unpublished fragments may be sufficient to convince Prof. Margoliouth himself.

THE new volume of the *Genealogist*, which commences in July, will open with an important study in Anglo-Norman genealogy by Mr. Round, who is also contributing articles on the Norman period to the *English Historical Review* and to several archaeological publications.

DR. J. K. INGRAM, the well-known Vice-Provost of Trinity College, Dublin, has resigned his Fellowship, and consequently retires (with a pension) from the Governing Board. Prof. Mahaffy succeeds him on that body, and this promotion implies his proximate resignation of the Chair of Ancient History, which he has held for nearly thirty years.

DR. INGRAM has many interests to occupy his well-earned leisure. He is a remarkable type of the men so peculiar to the Dublin college. Having obtained his Fellowship chiefly in mathematics, he was successively Professor of English Literature and of Greek, and is perhaps best known as a political economist, and an occasional poet whose words have reached the whole nation.

THE Council of the Yorkshire College has decided to add a department of law to the other courses of study, and it is proposed to appoint within the next few weeks a professor and three lecturers on various branches of law. Lectures and classes will be instituted to prepare for the law degree of the Victoria University, and for the examinations of the Council of Legal Education and of the Incorporated Law Society. The necessary funds—which have been guaranteed for five years—have been subscribed by law societies, practitioners, and students in Yorkshire, aided by the Incorporated Law Society of the United Kingdom.

THE appearance of an excessively rare or almost unknown book in the market is almost invariably followed quickly by one or more copies. Mr. Kipling's 'Schoolboy Lyrics' is a case in point. The earliest known copy of this to occur in the market was mentioned in the *Athenæum* of April 15th, and at the sale on April 24th it realized the extraordinary price of 130/. On Monday, July 3rd, Messrs. Sotheby, Wilkinson & Hodge will sell three copies of the same booklet, and it will be interesting to notice the effect which these three will have in regard to price. There are a number of other first editions of Kipling in the same sale, which also includes some valuable books from the library of the late Sir John Hayford Thorold, of Syston Park, notably one of ten copies on vellum of the Greek Bible, edited by H. H. Baker, 1816-28; a fine copy of the Oxford Hesiod, 1737, one of twelve examples on largest paper; the finest known copy of the Oxford Xenophon, 1693-1703; and a number of other interesting editions of the classics. Two other "lots" in this sale are worthy of special mention. One is the first complete edition of Montaigne's 'Essais,' 1588, the only recorded example with a printed title-page, the title-page in all the other known copies of this issue being engraved. The other is an unrecorded production of Wynkyn de Worde's press, an "Indulgence" granted by Laurence, Bishop of Salisbury, "to all those that be confessyd or wyllyng to be confessyd that wyl iysyt sende or put theyr helpynge handes" to the maintenance of the Hospital of the Blessed Trinity at Salisbury; this was issued about the year 1525, and runs to twenty-nine lines.

WE are glad to hear that Mr. Gleeson White's widow has been awarded an annuity from the Civil List Fund. Mr. A. L. Isaacs has just issued a carefully compiled catalogue of Gleeson White's library, which is being sold for the benefit of Mrs. White. Considerably over a thousand articles are enumerated, many being presentation copies. The catalogue will be welcomed as a pleasant souvenir of an amiable man of letters.

MESSRS. HODGSON will include in their sale next week an item of exceptional interest to Kipling collectors. It consists of thirty-five numbers of the *Week's News*, a periodical published at Allahabad between January 7th and September 15th, 1888, each issue containing a contribution from Mr. Kipling's pen. This is the earliest form in which many of his now famous



stories originally appeared. The paper is of extreme rarity—apparently only about four copies being known—the above being the first that has, up to the present time, been offered for sale by auction.

Messrs. PUTTICK & SIMPSON are enlarging their premises, exclusive of the house proper and its appurtenances. The well-known sale-room, which occupies the site of Sir Joshua's studio, long ago reconstructed, will include an addition on the north behind the adjoining house. Thus a very handsome new auction-room on a large scale, which is to be chiefly appropriated for book-sales and suitably fitted like a library, will be obtained.

THE Open Court Publishing Company, Chicago, have in the press a work by Dr. Moncure D. Conway on 'Solomon and Solomonic Literature,' which will appear in the autumn. The volume will be published in London by Messrs. Kegan Paul & Co. It is dedicated by the author to his "brother Omarites of the Omar Khayyâm Club, London."

THE Fifteenth Report of the Historical Manuscripts Commission, just out, mentions several important series of letters, most of which are included in the volumes which have been presented to Parliament. Special attention is called to the papers in the Duke of Portland's collection which record the intimate relations between Harley and De Foe during the latter's employment as a Government agent. In connexion with the collection of the Earl of Carlisle, attention is drawn to the large number of letters from George Selwyn between 1767 and 1790. The Hodgkin collection at Richmond is noted as being one which, although formed by purchase, contains large groups of papers complete in themselves, such as the letters addressed to Samuel Pepys between 1661 and 1701.

It is expected that the Professorship of History and Palæography, founded under the will of the late Sir W. Fraser, in the University of Edinburgh, will be filled by Mr. P. Hume Brown, the Scottish historian.

A TABLET has been placed on the house in Gay Street, Bath, where Mrs. Piozzi lived. One is to be affixed to the house in which Thomas Campbell died in Boulogne, and will be unveiled on Thursday, September 21st, the day when the British Association, assembled at Dover, is to visit the French Association assembled at Boulogne.

THE decease is announced of Dr. G. F. Shaw, the well-known Dublin journalist. He had edited at various periods the *Irish Times* and *Saunders's News-Letter*, and had been for many years past a leader-writer on the *Evening Mail*. He had been a Fellow of Trinity College for over half a century.

THE portions of the Hebrew of the Wisdom of Ben Sirach discovered in the Taylor-Schechter collection of Cairo MSS. have been edited by Dr. Taylor and Dr. Schechter. The edition, which is provided with a translation, introduction, notes, and appendix, as well as the Hebrew text, will be published by the Cambridge University Press.

At the last monthly meeting of the board of the Booksellers' Provident Institution a

sum of 116*l.* 8*s.* 4*d.* was voted for the relief of fifty-nine members and widows.

PROF. WILLIAM JAMES, of Harvard, the brother of the novelist, has been appointed Gifford Lecturer at the University of Edinburgh, and is to deliver his first course of lectures in January.

THE National Literary Society of Dublin has re-elected Dr. Sigerson as its President for the fifth time. Among the vice-presidents are Miss Jane Barlow, Lord Castle-town of Upper Ossory, Dr. Douglas Hyde, and Prof. Savage Armstrong. The Society has entered its new rooms rented from the Society of Antiquaries, and has largely increased its number of members.

THE Parliamentary Papers of the week include the Fifteenth Report of the Historical Manuscripts Commission (4*d.*); a Return of the Number of Experiments on Living Animals, 1898 (6*d.*); and the Report of the Intermediate Education Board for Ireland, 1898 (7*d.*).

## SCIENCE

### GEOGRAPHY OF THE FAR NORTH.

MR. FRED. W. LUCAS, in *The Annals of the Voyages of the Brothers Nicolò and Antonio Zeno* (Henry Stevens), has dealt fully and ably with one of the vexed questions in the history of geographical exploration, and by including in his volume a facsimile reprint of the narratives first published at Venice in 1558, a translation of the same, and facsimiles of the numerous maps referred to in his critical notes, he has largely put it in the power of his readers to form their own opinion as to the weight of the evidence which he adduces in support of his views. When first published this "literary fraud," as the author terms it, was received without suspicion by an uncritical public, and cartographers like Mercator and Ortelius hastened to embody the phantom islands of the Venetian fabulator in their maps. Nay, even down to our own days there have not been wanting men of good standing in the world of science who stood up in defence of the general veracity of the work in question. One of the foremost of these was the late Mr. R. H. Major, whose 'Voyages of the Venetian Brothers Antonio and Nicolò Zeno to the Northern Seas' was published in 1873. Still, there were not wanting writers who looked with suspicion upon many of the statements advanced by the younger Zeno. One of the earliest of these was Anglim Jonas, an Icelandic, whose 'Commentary' was written in 1592, and published by Hakluyt seven years after. Torfeus, also an Icelandic, was the first to reject unconditionally the whole of the narrative. Among modern writers it was Admiral Zahrtmann who first attacked the Zeno narrative with force and effect. This assault was followed up by other Scandinavian authors, and the discovery of several old maps, which had indisputably been made use of by the younger Zeno in the production of his own map, enabled Dr. G. Storm, in 1891, fully to expose the "falsities of the narrative, and the dishonesty of Nicolò Zeno the younger, in allowing the 'Carta da Navegar' to be put forward as the copy of a map made in the fourteenth century." Mr. Lucas has presented us with a very clear account of these controversies carried on for years; he has adduced additional arguments in support of the view taken by Dr. Storm; and although we cannot flatter ourselves that the ghost of the Zeni has been finally laid and every controverted position taken, there can in future be only skirmishes with a defeated mob whose main positions have been carried by a victorious assailant. It is quite possible that

Nicolò and Antonio Zeno may have visited Northern Europe towards the close of the fifteenth century—nay, we know that one Nicolò Zeno actually commanded the galleys which left Venice for Flanders in 1485; it is possible that these brothers may have sent letters to Venice during their travels; but it is proved beyond cavil that the bulk, if not the whole, of the book given to the world by the younger Zeno in 1558 is derived from the published works of Bordone, Olaus Magnus, and others. We quite agree with Mr. Lucas that the Zichmni of the narrative cannot be identified with Henry Sinclair, the Earl of Orkney, but are not prepared to accept a noted pirate named Wichmann, whose career was cut short in 1401, as a substitute. As to the spuriousness of the Zeno map the arguments adduced are even more convincing, and had Mr. Lucas been aware of the existence of a map of Denmark by Cornelius Antonius, described by C. J. Bruun, his reasoning would have been even more crushing, for it would have enabled him to dispense with references to a map by Tramezini, only published in 1558, as Zeno's authority for the remarkably correct delineation of Jutland. We have already alluded to the large number of illustrative maps which accompany Mr. Lucas's valuable work, and only wish he had added a modern map, with the names to be found on Zeno's map inserted in their proper places.

*Th. Thoroddsen: Geschichte der isländischen Geographie.* Autorisirte Uebersetzung von A. Gebhardt. Band II. (Leipzig, Teubner.)—One unfortunate consequence of the division of tongues is that the contributions of the lesser languages to the common stock of the world's knowledge are, in the first instance, necessarily restricted to a comparatively narrow circle, and only reach the great reading world beyond gradually and after a long interval. Such a state of things is doubly deplorable when (as in the case of Scandinavia) the standard of literary and scientific excellence in the smaller countries is as high as, and sometimes even higher than, it is in the greater ones. No small debt of gratitude, therefore, is due to those diligent workers who undertake the useful and often thankless task of the translator in order to disseminate the treasures buried beneath obscure or inaccessible dialects. To this category certainly belongs Herr August Gebhardt, whose admirable version of Thorvaldur Thoroddsen's 'Landfræðissaga Islands,' which first appeared in Icelandic six years ago, now lies before us. Herr Thoroddsen is a typical instance of the out-of-the-way savant who deserves to be known far beyond the narrow limits of his native land. Ever since 1881, when he published his first important work, 'Lysing Islands,' he has been engaged in serious scientific investigations. His 'Geologiske Iagttagelse paa Snæfjellnes,' published in 1892, established his reputation as a geologist; while only two years ago he brought out a most interesting and suggestive volume on volcanoes and their influence on Iceland, which well deserves to be translated into English. But his masterpiece so far is undoubtedly the 'Landfræðissaga Islands,' which his present translator not inaptly describes as "a complete and exhaustive description of the state and people of Iceland in their historical development," though the author himself on his title-page modestly describes the book as a simple geography. The first volume dealt with the early history of this remarkable and strangely interesting island from the time of its discovery to the end of the sixteenth century; the present volume embraces the period extending from the beginning of the seventeenth to the middle of the eighteenth century, the period of Iceland's greatest misery and deepest degradation. The decline of the island, both materially and spiritually, began at the Reformation, when, to all intents and purposes, it became an integral part of Denmark, and was exploited by the Danes in the

most shameless manner imaginable. An unprecedented succession of bad seasons and other natural calamities contributed thereto; but the principal cause of the ruin of the country was the cruel enforcement of the iniquitous trade monopolies. As early as 1602 the merchants of the three towns Copenhagen, Elsinore, and Malmö enjoyed the exclusive right of trading on the island, and all its havens were distributed amongst them. This monopoly lasted for sixty years, and was then transferred to another Danish company for a term very nearly as long. The petitions of the Icelanders to the king for leave to trade on their own account with foreigners were invariably rejected with scant ceremony, and the slightest infraction of the existing monopoly was mercilessly punished. Thus, to take but a few instances, Sheriff Páll Torfason lost his post and his property because, driven by extreme necessity, he obtained from some Englishmen a couple of fishing-lines in exchange for some home-made knitted socks and gloves, instead of waiting for the tardy arrival of the Danish merchantmen in the late spring. In 1799 Holmfartur, of Brunnastathir, was publicly whipped because he sold some refuse fish to natives which he had offered in vain to the foreign chapmen. In 1700 Thomas Konrathsson was condemned to lose all his property and suffer penal servitude at Bremerholm for selling some fish, which he had caught himself, outside the proper district. In 1653 a royal ordinance forbade all Icelanders, under penalty of death, to go on board Dutch or English ships or offer their services as pilots to foreign shipmasters; and in 1682 another ordinance, emanating from Copenhagen, threatened all Icelanders who should trade with foreigners by land or sea with lifelong imprisonment at Bremerholm. The Swedish economist Baron F. W. Hastfæhr, who visited Iceland in 1757, reports to his Government (and his testimony is that of an independent witness) that the country was well enough in itself, but that the trade monopolies "severed its very vital arteries," and he declares that till they are abolished the land cannot become self-supporting. He rightly maintains that trade monopolies are the surest means of perpetuating the poverty of a small nation, especially when, as in this case, its chief exports were comestibles and the necessities of life. That such oppression could be endured for nearly two centuries without a murmur seems incredible, yet such was the case. The endless and incurable jealousies among the leading Icelanders facilitated the settlement of the Danes in the first instance, and gradually the independence of character for which the Icelanders were once so famous entirely disappeared, and was succeeded by a slavish resignation which meekly accepted the greed and tyranny of the exploiters as the judgments of Heaven. The material decline of the island went hand-in-hand with an intellectual degradation, the like of which was unknown before. Never had superstition been so rampant in Iceland as it was during the seventeenth century. As the author himself says: "In earlier times there was considerably less superstition than was to be found later, in the seventeenth century, and the earlier superstition, moreover, was of quite another sort." In earlier times the authorities, both civil and ecclesiastical, had troubled themselves very little about old wives' tales and spells; but when, in the seventeenth century, foreign, chiefly German, erudition began to pour into the land, it brought along with it an incredible fanaticism and a multitude of novel superstitious ideas, and unfortunately the most learned men of the day, the theologians, were as a rule the most superstitious. The period between 1635 and 1690 was *par excellence* the age of wizard-burning in Iceland, for it is to be noted as a local peculiarity that here men almost exclusively were convicted and punished for this offence, whereas elsewhere women were the principal sufferers. One of the most

characteristic cases of the kind, which made a great stir at the time, was the bewitching of Parson Jón Magnusson of Eyri, who accused two of his parishioners—a father and son—of casting their spells upon him and his household, and the unfortunate creatures were burnt alive on April 14th, 1656. As, however, their deaths brought no relief to the haunted parson, whose torments were so unspeakable that it sometimes seemed to him as if he were "being pressed as cheese is pressed, so that all the sap and vigour of his body seemed to flow out of him," his suspicions were transferred to a woman named Thurid, the daughter and sister of his two former victims, who only saved herself from the fate of her kinsfolk by a prompt flight, with the connivance of the magistrate. The sufferings of the parson continued for some years longer, and it is quite plain, from the curious account of the circumstances attending his long illness, that the unfortunate man was not merely grossly superstitious, but subject to hallucinations; a madhouse, not a manse, was certainly the proper dwelling-place for this half-crazy curer of souls. Yet even at this dismal period of her history Iceland was not without her worthies. Such scholars and thinkers as Jón Guthmundsson (1574–1650); Jón Dathason; Bishop Brynjólfur Sveinsson (1605–1675); Gísli Magnússon of Hlítharendi, called "the Wise," the most learned of all the civil functionaries of Iceland during the seventeenth century; the great Bishop Thorthur Thorlaksson (1637–97); and Thorthur Vidálin, though more or less influenced by the superstitions of their day, were men of vigorous and original minds, and would have done honour to any country. In conclusion, we may add that, quite apart from its literary and scientific merits, which are considerable, Herr Thoroddsen's work must also be regarded as a valuable contribution to the bibliography of Iceland. The author has laid under contribution no small portion of the voluminous and (to ordinary scholars) inaccessible MS. literature relating to his native isle, whilst his list of printed sources and documents is imposing and apparently exhaustive.

#### ANTHROPOLOGICAL NOTES.

THE second half-yearly part of the first volume of the new series of the *Journal of the Anthropological Institute* brings its proceedings to the termination of Mr. Rudler's year of office as president, and contains his excellent and comprehensive anniversary address, which marked progress all along the line of anthropological study. It contains also the noteworthy discussion on Central Australian totemism, opened by Prof. Baldwin Spencer and Mr. Gillen, and contributed to by Prof. Tylor, Prof. J. G. Frazer, and others. In addition, the discoveries of stone implements in a cave in Griqualand East, by Mr. Frames, and those of caves, shell mounds, and stone implements in other parts of South Africa, by Mr. Leith, of Pretoria, are described and illustrated; as are the weapons, dresses, and implements brought home by Mr. F. W. Christian from the Caroline Islands. Other important papers are by Mr. R. E. Guise on the tribes inhabiting the mouth of the Wanigelle river, New Guinea; by Mr. W. Crooke, on the hill tribes of the Central Indian hills; and by Prof. Flinders Petrie on our present knowledge of the early Egyptians. The last, however, is given in abstract only. The reviews and miscellanea contain several articles of interest. Dr. Topinard contributes (through Dr. Beddoe) a letter on the ethnology of Cornwall, on which subject he has published an article in a recent number of *L'Anthropologie*, based on his observations during his visit to that county on the occasion of the Bristol meeting of the British Association.

The Fourth International Congress of Psychology will be held at Paris from the 20th to the

25th of August, 1900, in connexion with the Universal Exposition, under the auspices of the Minister of Commerce. Prof. Th. Ribot, of the College of France, will be president; Prof. Charles Richet, vice-president; and Dr. Pierre Janet, secretary. The English members of the committee are Profs. Bain, Ferrier, Henry Sidgwick, and James Sully, and Mr. F. W. H. Myers. M. Félix Alcan, 108, Boulevard St. Germain, is the treasurer.

Prof. Ripley's work on the 'Races of Europe,' founded on his articles in Appleton's *Popular Science Monthly*, several of which have been noticed in the *Athenæum*, forms a volume of 650 pages, with 85 maps and 235 portrait types, and is accompanied by a supplementary bibliography of nearly 2,000 titles issued by the Boston Public Library. The learned professor is expected shortly to visit England and will be cordially received.

Prof. Starr, Professor of Anthropology at the University of Chicago, is also expected very shortly in this country. The members of the Folk-Lore Society, to which the learned professor has presented a fine collection of objects illustrating Mexican folk-lore, contemplate entertaining him at dinner on Monday, and a meeting has been arranged for Tuesday, at which he will describe his collection. It comprises more than 620 objects, of which a fully illustrated catalogue is in preparation.

#### SOCIETIES.

**GEOLOGICAL.**—June 7.—Mr. W. Whitaker, President, in the chair.—Mr. J. Cranksbaw, Mr. W. B. D. Edwards, Lieut.-Col. T. English, and Mr. H. Lapworth were elected Fellows.—Mr. F. A. Bather, in exhibiting, on behalf of Mr. R. D. Darbishire, a pebble found in gravel near St. Margaret's, Bowdon (Cheshire), said that it consisted of liver-coloured quartzite and no doubt once formed part of the Hunter pebble-beds, though these do not occur in the immediate neighbourhood of Bowdon. It had been reported to Mr. Darbishire as found in river-gravel; but reference to Sheet 80 N.E. of the Geographical Survey map (1-inch, Drift) showed that the deposit was drift of alleged glacial origin. The specimen was an exceedingly perfect and characteristic example of the pyramid- or pebble-like "Dreikanter," such as are found in the "Diluvium" of the North German plain, and in other parts of the world from the Cambrian to rocks now forming, but hitherto not recorded from England.—The following communications were read: 'On the Geology of Northern Anglesey,' by Mr. C. A. Matley, with an appendix on the microscopic study of some of the rocks, by Prof. W. W. Watts; and 'On an Intrusion of Granite into Diabase at Sorel Point, Northern Jersey,' by Mr. J. Parkinson.

**ASIATIC.**—June 13.—Lord Reay, President, in the chair.—Mr. T. G. Pinches read a paper upon the question whether the so-called "anti-Akkadists" were right or not in regarding the apparently non-Semitic idiom of ancient Babylonia (and its dialect) as an "allography," or, as the lecturer called it, a cryptography, with variant methods of writing. Many words were quoted to show the system employed, and to explain how it was that the theory of the non-existence of a real language had arisen. It was then shown, from the Babylonian texts themselves, that the so-called allographic roots, when they existed, were merely words borrowed by the Babylonians from the non-Semitic dialect, and these naturally formed synonyms, or, in other words, allographs. Not only did the fact that there was a dialect testify that the non-Semitic system of writing was really a language, but it was also proved by the word-order, which, differing as it does greatly in many instances from Semitic Babylonian or Assyrian, shows that this so-called allography could not have been invented by them. The second part of the lecture dealt with the question of non-Semitic races inhabiting Babylonia in ancient times, before the Semitic Babylonian dominion really began. Many pictures were thrown on the screen in illustration of this subject, and it was pointed out that there were noteworthy differences of type, that which may be regarded as non-Semitic (Akkadian, or rather Sumerian) practically ceasing at a comparatively early period, whilst the Semitic Babylonian type was traced down to the time of the later Babylonian empire. Most noteworthy, however, among the examples that may be regarded as non-Semitic were those in which the sculptor had shown de-

cided given pl. 21. was a mixed tainly proba De La goliai guage Löwy Reay auth that anti-Semil ST. Cour read being colon EN dent, Fello Mr. J. dopted and exam Stau bred fema the n orany singi Och stron being Mr. of a he h in t left velo while the r of in cotto The near colo 'On exhibi whic He t desc the be mur Alta pape mer C in t was The posi Evc Sod For Cor wor by the W. am Lav ber 'Tr A. Acc tiv of F. of Ke A. for No 3-ti tion its Por dan F. me — Dr C. Cl



cidedly oblique eyes, the best being the male head given in De Sarzec's 'Découvertes en Chaldée,' pl. 21, No. 6. There was hardly any doubt that this was an exceptional type, but it tended to show the mixed nature of the population (which must certainly have been, in part, non-Semitic), and the probability of the correctness of the contentions of De Lacouperie and the Rev. C. J. Ball as to the Mongolian (Chinese) affinities of the race and the language.—The Rev. J. Tuckwell and the Rev. A. Löwy took part in the discussion, to which Lord Reay added some very appropriate words.—The author, in replying, spoke of the excellent work that M. Halévy, the inventor, as it were, of the anti-Akkadist theory, had done in Assyrian and Semitic studies generally.

**STATISTICAL.**—June 20.—Right Hon. L. H. Courtney, President, in the chair.—A paper was read by Mr. A. W. Flux 'On the Flag and Trade,' being a summary review of the trade of the chief colonial empires.

**ENTOMOLOGICAL.**—June 7.—Mr. G. Verrall, President, in the chair.—Mr. E. Greenwood was elected a Fellow.—Mr. J. J. Walker exhibited, on behalf of Mr. G. F. Mathew, a number of interesting Lepidoptera, chiefly from the Mediterranean region, and including amongst others the following: examples of *Thais polyzona*, Schiff., var. *ochracea*, Staud., having an unusually deep and rich colour, bred from larvae found at Platée, Greece; male and female of *Thestor ballus*, Hb., from Alexandria, the male remarkable in being largely marked with orange on the upper side of the front wings; and a singular aberration, from Corfu, of *Melitæa didyma*, Ochs., with central band of black spots very strongly marked on both wings, the other spots being obsolete and the ground colour pale fulvous.—Mr. E. E. Green exhibited a teratomorphic specimen of a zygænid moth, *Chalcosia venosa*, Walk., which he had found at rest on a leaf at Udagama, Ceylon. In this specimen four wings were present on the left side, the hindmost being almost as fully developed as the normal hind wing on the right side, while the other three appeared to be attached to the meso-thorax. He also showed larvae and pupæ of insects in air-tight glass tubes in which a little cotton wool, sprinkled with formalin, had been placed. The specimens, which had been thus preserved for nearly two years, had lost little of their original colour or brilliancy.—Mr. R. McLachlan read a paper 'On a Second Asiatic Species of *Corydalus*,' and exhibited the male type of the species described, which he proposed to name *Corydalus orientalis*. He said the first Asiatic species of *Corydalus* was described and figured by Prof. Wood-Mason in 1884, the genus up to that time having been considered to be peculiarly American.—Mr. H. J. Elwes communicated a paper 'On the Lepidoptera of the Altai Mountains,' and the Rev. A. E. Eaton a paper entitled 'An Annotated List of the Ephemera of New Zealand.'

**CHEMICAL.**—June 15.—Prof. Thorpe, President, in the chair.—A ballot for the election of Fellows was held, and thirty gentlemen were duly elected.—The following papers were read: 'On the Decomposition of Chlorates, with Special Reference to the Evolution of Chlorine and Oxygen,' by Mr. W. H. Sodeau; 'The Action of Hydrogen Peroxide on Formaldehyde,' by Dr. A. Harden; 'Action of Silver Compounds on  $\alpha$ -Dibromocamphor,' by Dr. A. Lapworth; 'The Colouring Matter of Cotton Flowers,' by Mr. A. G. Perkin; 'Experiments on the Synthesis of Camphoric Acid,' by Messrs. H. A. Auden, W. H. Perkin, jun., and J. L. Rose; 'Methylisomaleic Acid,' Part I., by Mr. W. T. Lawrence; 'Condensations of Anhydrazones, benzil and its Analogues with Aldehydes' and 'Triphenylloxazolone,' by Messrs. F. R. Japp and A. Findlay; 'Interaction of Phenanthraquinone, Acetophenone, and Ammonia,' 'Furfuran Derivatives from Benzoin and Phenols,' and 'Interaction of Benzoin with Phenylendiamines,' by Messrs. F. R. Japp and A. N. Meldrum; 'The Condensation of Ethyl Salts of Acids of the Acetylene Series with Ketonic Compounds,' by Messrs. S. Ruhemann and A. V. Cunningham; 'The Velocity of Reaction before Perfect Equilibrium takes Place: Preliminary Note,' by Dr. M. Wilderman; 'Dextro-ac-tetrahydro- $\beta$ -naphthylamine,' by Mr. W. J. Pope; 'The Resolution of Racemic Tetrahydro-pyridine into its Optically Active Components,' by Messrs. W. J. Pope and E. M. Rich; 'Isomeric Salts of Hydrindamine containing Pentavalent Nitrogen,' by Dr. F. S. Kipping; 'Synthesis of Phenoketohexamethylene,' by Dr. F. S. Kipping and Miss L. Hall; and 'Organic Compounds containing Silicon,' by Dr. F. S. Kipping and Mr. L. L. Lloyd.

**ANTHROPOLOGICAL INSTITUTE.**—June 13.—Mr. C. H. Read, President, in the chair.—Mr. George Clinch read a paper entitled 'Prehistoric Man in

the Neighbourhood of the Kent and Surrey Border: Neolithic Age,' in which were given the results of upwards of twenty years' researches by the author in the parishes of Hayes, West Wickham, Keston, Addington, Croydon, and Sanderstead. Detailed particulars of Mr. Clinch's earlier investigations at West Wickham and Hayes Common having been set forth, the more recent discoveries of a neolithic implement factory at Millfield, Keston, and floors of neolithic dwellings at Croyham Hurst were explained. A large collection of flint implements, tools, and weapons, collected from the surface of the ground in and around the neolithic dwellings, was exhibited in illustration of the paper. Perhaps the most important part of the paper was that which dealt with the approximate date of the settlements, for although the depressions upon the surface of the ground at Hayes Common and other uncultivated sites in the neighbourhood had already been accepted as the floors of ancient huts, they had not hitherto been so clearly proved to be of neolithic age. The construction of the huts, the method of preparing food, and the arrangement by which the fire was made outside, and at a little distance from the hut, were other points upon which a good deal of fresh light was thrown by the new facts brought forward. Attention was called to the peculiar situation of some of the hut floors on the steep southern slope of Croyham Hurst, and it was pointed out that the desire of those who selected the sites for dwellings was evidently to find a position which would be naturally sheltered from the cold winds which during the winter blow from the east and the north. These dwellings, in fact, were regarded as a sort of transition between the more primitive dwellings in caves and under rock shelters and those dwellings of regular construction which were built entirely artificially, and did not depend at all upon the protection of natural shelters.—The President congratulated the author and the Institute upon the interesting paper to which they had listened—a paper marked by great diligence in the accumulation and arrangement of facts, considerable originality and ingenuity in the deductions drawn from them, and a very careful differentiation between what were undoubted facts and what might be considered hypothetical and speculative.—Mr. W. Gowland drew particular attention to the importance of the author's discovery of the external cooking fire near the neolithic dwellings. In his opinion it was extremely likely that this would be found to have an important bearing upon the very first discovery of the possibilities of smelting metals. The heat generated in such a fire was very great, and under certain conditions there was no reason why a piece of ore placed in the fire should not become accidentally smelted, and thus the secret of working metals might first have been discovered.

**HISTORICAL.**—June 15.—Sir M. E. Grant Duff, V.P., in the chair.—The following were elected Fellows: Messrs. T. J. Shipton Green, A. Maurice, A. J. Grant, and G. P. W. Terry.—A paper was read by Mr. M. S. Giuseppe 'On the Genesis of the London Livestock Companies.'—A discussion followed, in which Dr. F. A. Gasquet and others took part.

**BIBLIOGRAPHICAL.**—June 19.—Lord Crawford, President, in the chair.—Sir Edward Maunde Thompson read a paper on the 'History of English Handwriting, A.D. 800-1400,' illustrating it with numerous lantern-slides. After describing the characteristics of the Irish half-uncial hand at the time of its introduction into the north of England, the lecturer traced its gradual development into more graceful and less restrained forms, pointing out that these changes were not made in any way under the influence of the handwriting used by the Roman missionaries to England, which was practically confined to Canterbury. In the ninth century an advanced school of penmanship existed in Mercia and Kent, the charters, &c., in a rougher and less careful hand coming from Wessex. Towards the close of the tenth century French influences began to make themselves felt, not so much in definite forms as in those indefinite touches which give 'character' to a hand. These changes were accentuated by the Norman Conquest, and a page from Domesday Book was shown as a specimen of the Norman writing which displaced the English minuscules as an official hand. In the twelfth and thirteenth centuries the retention of some of the old English letters in vernacular manuscripts lends to these a distinctive appearance; but in its general character at this period the English book-hand approached so closely to that used in Northern France and the Low Countries that it is often difficult to tell in which of the three countries a manuscript was written. But both in writing and illumination the best manuscripts of undoubted English origin are among the very finest of this time. In

the twelfth century books were large and magnificent, and the style of handwriting correspondingly bold. In the thirteenth century, when books were much smaller, a hand of wonderful minuteness and regularity came into fashion, which is seen to perfection in some of the many Latin Bibles written during this period. In the fourteenth century writing lost much of its exactness and rigidity, and a modification of the older literary hand influenced by the cursive charter-hand came into use for literary purposes side by side with the formal book-hand, which was continued for liturgical books. Thus at the very beginning of the fifteenth century English manuscripts can be found possessing the main characteristics of the hands which Caxton chose for imitation in his types. In further illustration of the subject the character of the illuminations and decorative work of each period was briefly described, and their relation shown to the handwriting then in use.—Mr. Falconer Madan, Dr. Furnivall, and Lord Crawford expressed the Society's gratitude to Sir E. M. Thompson for his paper, Mr. Madan commenting on the happiness with which he had found appropriate phrases for the various changes of hand, which often seemed to defy description, while Dr. Furnivall and the President expressed the hope that in a future paper some of the points raised might be worked out in greater detail.

#### MEETINGS FOR THE ENSUING WEEK.

Mon. Geographical, 8½.—'Surveying and Road-Making in British East Africa,' Capt. G. E. Smith.  
Tues. Anthropological Institute, 8½.—'Objects illustrating the Folklore of Mexico,' Prof. F. Starr.  
Wed. Society of Arts, 4.—'Annual Meeting.'  
Thurs. Hellenic, 5.—'Annual Meeting.'  
Fri. Philological, 8.—'Concerning English Metro,' Prof. J. W. Bright.

#### Science Gossip.

MR. W. WILLIAMSON, the well-known horticulturist, of Tarvit Gardens, Cupar, has undertaken to write for Messrs. Methuen a 'Handbook of Horticulture.' The book will be illustrated.

THE small planet stated last week to have been discovered by Herr Witt at Berlin on the 7th inst. turns out to be identical with No. 85, discovered by C. H. F. Peters so long ago as September 19th, 1865, and named Io. The whole number, therefore, of which the orbits are known remains 444.

THE periodical comet which was discovered by Mr. Holmes at Islington on November 6th, 1892, and found to have a period of nearly seven years, was redetected by Mr. Perrine at the Lick Observatory on the morning of the 11th inst. At this return it reckons as comet d, 1899. When discovered it was very faint, and situated in the constellation Pisces; it is now moving into Aries, and slowly increasing in brightness.

SWIFT'S comet ( $\alpha$ , 1899) underwent a remarkable increase of apparent brightness on the 4th inst., and became for a few days visible to the naked eye, as it had been early in May. It is now in the northern part of the constellation Boötes, and moving in a south-westerly direction.

THE Deutsche Geologische Gesellschaft will hold its next annual meeting at Munich from September 13th to 16th, and will celebrate at the same time the jubilee of its fifty years' existence. German papers announce that invitations to the jubilee have been sent out to the geological societies of Austria, Belgium, France, and Switzerland. We presume that the mention of England has been accidentally omitted.

#### FINE ARTS

*Introduction to the Study of North American Archaeology.* By Prof. Cyrus Thomas. (Cincinnati, Clarke; London, Gay & Bird.)

PROF. THOMAS, who has long been engaged in connexion with the Bureau of American Ethnology in superintending the great work of mound exploration undertaken by that department, has in this convenient and attractive volume (appropriately dedicated to Major Powell, the head of the Bureau) presented to the public a brief résumé of the

progress which has been made up to the present time in the investigation and study of North American archaeology. No one could be more competent for such an undertaking. Great stores of information have been accumulated during recent years in the voluminous annual reports of the department and in other publications, and a trustworthy guide to their results, indicating the present state of knowledge on the subject, is called for. Such a guide is afforded by the present work, which supplies a real want.

On the very threshold of the study a point that has been much debated arises. Are there any remains of paleolithic man in America? Prof. Thomas answers this question in the negative, and has the weight of authority on his side—at least, in the opinion of those who heard the discussion upon it at the Toronto meeting of the British Association. On another point of difference between European and American archaeology his ground is not so sure. He rejects craniology as a factor in the study—at least for North America—and thus deprives himself of the aid of a branch of anthropology which depends wholly upon exactness of measurement, and in no degree upon hypothesis or conjecture. It is perhaps not unnatural, for one who has worked out his own special branch so thoroughly, to see the utility of other branches through the diminishing end of his telescope, but in doing so he takes away from the completeness of his work.

Prof. Thomas accepts as generally true for the whole of North America the conclusion that the monuments are attributable to the ancestors of the people found there at the incoming of the whites. He holds that this is established in regard to Mexico and Central America, as well as to the regions of the mound builders and cave dwellers, and may be assumed for other sections until evidence to the contrary shall appear. For the purpose of archaeological study, he separates the continent into three broad divisions—the Arctic, the Atlantic, and the Pacific.

The Arctic division concerns only the Eskimo and allied tribes, one of M. Elie Reclus's "primitive folk," representing, according to M. Cartailhac, the industry of the reindeer period.

The Atlantic division is the seat of the mounds. The author thinks that the purpose of these mounds was burial by inhumation, and that cremation of the bodies was not practised, referring the occasional traces of fire to accident. He discusses the forms of pottery and pipes found in them, especially with reference to those showing human features, which he holds not to be irreconcilable with the theory that the remains are Indian, though some of the features can hardly be said to be of the Indian type. The stone images found in Tennessee and neighbouring states are alike in facial type, and most of them represent an artificially flattened head. Of the great earthworks in the Ohio district, the most extensive is Fort Ancient, described by Mr. W. K. Moorehead, the walls of which are over three and a half miles long (*Athen.* 3374 and 3397). That these and the like remains are purely Indian, and comparatively recent, Prof. Thomas argues from a variety

of considerations, the expression "comparatively recent" meaning a thousand years or more before the advent of Columbus.

The Pacific division includes Mexico and Central America, and extends northward to the vicinity of Hudson's Bay. It may be divided into four sections—the Northern Athapaskan (east of the Rocky Mountains), the Californian, the Pueblo, and the Mexican. Each of these has its special types of culture. The Pueblo architecture has been studied by Mr. Victor Mindeleff (see the Eighth Report of the Bureau of Ethnology) and by Mr. Cosmos Mindeleff. Mexican archaeology lends itself to every variety of speculative opinion, from that of M. Désiré Charnay, who finds Toltec work in every ruin showing evidence of advanced culture, to that of Dr. Brinton, who looks upon the Toltecs as purely fabulous. Whatever we may call the people who built the pyramids and temples of Teotihuacan, there is sufficient evidence that they were another and an earlier people than the Aztecs. The author briefly describes other monuments of Southern Mexico and those of Central America. Chichen-Itza and the ruins in Honduras, so well explored by Mr. Maudslay, receive somewhat fuller attention. In like manner, the Maya hieroglyphic codices, though they have been minutely studied by Prof. Cyrus Thomas himself, as well as by European students such as M. Georges Raynaud, are only briefly referred to.

The author does not claim that his treatise is anything more than an outline of his subject, and he has compressed into 380 pages a vast amount of information on a subject of immense extent—not less than the peopling and progress in civilization of a whole continent. In his concluding observations he remarks that North America offers an archaeological field which is yet to yield a rich harvest to antiquarian research—a field which has as yet been little worked, except in a few districts; that the most extensive group of pyramidal mounds in the Gulf states remains undisturbed, except by the plough; that the largest group on the western bank of the Mississippi is yet unexplored; and that there are hundreds of undisturbed groups of ruins in Mexico and Central America.

Full of interest and instruction as the work is, we think its utility would have been greater if a bibliography had been added to guide the student as to the works to be consulted for further information, including those written by specialists on this side of the Atlantic. Dr. Hamy's encyclopædic description of the objects belonging to the American gallery of the Ethnographic Museum of the Trocadéro is not even referred to, though we are sure that Prof. Thomas must be aware of the interest shown by European scholars in American studies of the sort.

#### TWENTY SELECTED PICTURES BY ITALIAN MASTERS.

SUCH is the title of a collection which Messrs. T. Agnew & Sons have formed in their Bond Street Galleries. The most important of them is a large *tondo*, a yard in diameter, retaining what appears to be its original frame, and representing *The Angel Choir* (No. 10), by Ghirlandaio, conceived in his most elevated and

sympathetic mood, and designed with unusual grace and spirit. The Virgin, wearing an elegant tiara of gold, sits on our left and takes by his chin the chubby face of the little St. John standing smiling before her. She is of a lovely type; and hardly less delightful is the group of three boy angels standing behind her, and each holding a tall flowering lily. As was frequent with Ghirlandaio, the Infant Christ, seated naked in His mother's lap, and blessing St. John, is comparatively unimportant. The condition of 'The Angel Choir' is, practically speaking, perfect; its colour is brilliant, gay, and harmonious, and it could not be more finished. Recently acquired by the firm, this choice work arrived not long since in England for the first time. Many students will with equal interest turn to the fine and expressive *Portrait of the Elder Doni* (17), i.e., the man of letters and elder brother of the better-known worthy whose portrait by Raphael is in the Pitti. The work now before us so much resembles the latter, not only in its personal likeness, but in its peculiarly firm pencilling and solid draughtsmanship, the vivacity of the expression of all its features, and certain technical matters, that there seems no room for doubting the correctness of the tradition which has always ascribed it to Raphael. It is a bust of about three-quarters life-size, the head in three-quarters view to our left, having the dark brown eyes to the front; a black cap crowns the bushy, lightish brown hair; the flesh tints are brownish and somewhat shrunken, as becomes the face of a student. This picture has till just now been in the possession of a distinguished Italian family, from whose hands it passed direct to Messrs. Agnew.

Another important and till now insufficiently studied picture is the *tondo*, about forty inches in diameter, by Sandro Botticelli—or, at least, a first-rate master of his school—called *Madonna and Child with St. John* (3). As in the other *tondo*, the face of the Virgin is an instance of the portrait-like adaptation of a model chosen as a fresh type. Botticelli's Virgins so frequently conform to the same type that this distinction is of rare value, and the interest of it is enhanced by the profoundly touching expression bestowed by the master on the model's features. The face is not idealized. Here the mind and motives of the great humanitarian painter are in the clearest way distinguishable from those of the even greater idealist, whose types were, as was happily said of Fra Angelico's as well as his own, borrowed from heaven. In No. 3 the Virgin kneels before the Infant, whose frank and lifelike face is that of a son of woman, not an offspring of heaven. At the side of the Child we have one of the quaintest and most awkwardly constructed St. Johns that ever came from Botticelli's *bottega*. A third attractive *tondo* is No. 7 by Raffaellino del Garbo, representing the *Madonna and Child with St. John and Two Angels*. Here is manifest the charm of the painter's characteristic colour-scheme, which comprises rich rose-red garments (tempered by the white tissues that overlay them), dark green, saffron, and white. The animation and variety of the youthful faces cannot be too much admired; above all, delightful is the expressive beauty of the countenance of the attendant angel on our right. The use of metallic gold for the embroideries on the draperies is characteristic of a Peruginesque master like Raffaellino, and there is more than a suspicion of Francia about the work. The nearly life-size bust portrait of *Lucretia Summaria* (2), a charming work by Francia Bigio, and believed to be his only surviving portrait of a lady, not only portrays the fair damsel to the life, but indicates the greatness of Raphael's influence upon the artist in the drawing of her features, enclosed by the long ovals of her close-bound brown hair, and the coronet-like roll twined with a dark green ribbon, which forms a sort of frame for the whole of the

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graceful head. The lady's little nostrils, her little mouth, her rosebud-like lips, the rounded openings of the eyes, the plump circles of the cheeks, and her dainty chin are all in an exquisite harmony of form—"rounds on rounds," as Browning says.

A nearly naked *Venus at her Toilet* (1), dressing her hair before a small round hand-mirror, is manifestly by Giovanni Bellini, if not a replica of the famous picture at Vienna. The colour is heightened by the dark rose-red of a garment that is slipping from the goddess's almost girlish form. The finish of the modelling, the luminous and rosy carnations, and the vivacity of the action—to say nothing of the imperfect drawing of the features—indicate the early Bellinesque school, influenced, however, by studies from the life, and still, to some extent, based upon traditional forms and physical types that were anything but Venetian, and not such as Giorgione, Palma, and Titian lost their hearts to. *A Male Portrait* (19), by L. Vivarini, illustrates Venetian portraiture during the middle of the sixteenth century. Two panels of the histories of Goliath and David, by Pesellino (13 and 14); a luminous and sumptuous *Salome* (15), which we have seen before, the work of Del Piombo; and a really fine and masculine portrait of a *Venetian* [or Spanish] *Nobleman in Armour* (9), by Gaetano, do not exhaust the attractions of this valuable exhibition.

NOTES FROM ROME.

I HAVE purposely deferred writing about the last finds in the Forum, because, as far as the inscribed stone is concerned, "adhuc sub judice lis est." The facts are these. Near the pedestal of the right lion, and near the conical base which probably supported the original black stone, a stele has been found *in situ* containing the oldest and most important inscription among the thirty-five thousand brought to light in Rome and its vicinity since the revival of epigraphic study. The stele is formed of a block of tufa, slightly pyramidal in shape, each of the sides measuring from forty to forty-five centimetres at the base. The angles are not sharp, but flattened (Ital. *angoli smussi*), so that the stone is really octagonal rather than square. The inscription is written in the Chalcidian alphabet, or rather in the earliest Italic derivation from the Chalcidian alphabet, the *koppa* being one of the most conspicuous letters, followed, of course, by the vowel O. The H is closed, as in the so-called Pelasgian style. The inscription is, as it were, doubly boustrophedon, because not only the lines alternate—so that the first begins on the right, the second on the left—but they are perpendicular, not horizontal. The lines cover the four principal faces of the stone; there is an extra line, besides, engraved on one of the flattened corners. Unfortunately the top of the stone is broken, so as to make every line incomplete alternately at the beginning or at the end. As far as the meaning of the inscription is concerned, we must wait for the official communication which will be made to the Royal Academy dei Lincei. The administration has asked the opinion of four distinguished philologists and glottologists, whose verdict we are anxiously awaiting. There is no doubt about its being written in early Latin or in the early dialect of Rome, as miscellaneous as the early population was—a dialect which the Romans of classic times could not understand themselves. I hope the fate of this remarkable monument will be different from that of the "vase of Dueros," written, so to speak, in the same alphabet and in the same language, the full interpretation of which has never been given.

The discovery of the stele is equally important from the historical and topographical points of view. We have there two levels of the Comitium, the lower one containing the pedestals of the two lions, the support of

the original black stone, the stele, and other relics of the most remote antiquity, all of which have suffered damage at the hand of man. The lions have disappeared, together with the black stone; the top of the stele is cut off, and the place is full of fragments chipped off from the neighbouring stone structures. These more or less damaged monumental relics of the earliest Comitium are all embedded in a layer of earth, from three to four feet high, containing numberless votive offerings as well as bones of sacrificial victims. There are cups and goblets of "bucaro," weights of stone and terra-cotta, figurines of Phœnician type cast in bronze or cut in bone, and even painted Italo-Greek vases of the sixth century before Christ. One of these—an amphora of the purest type, several fragments of which have already been joined together—represents the triumphal return of Dionysus, and it is painted in four colours, black, red, purple, and white. The bones are mostly of lambs. All these details recall forcibly to our minds the storming and sacking of Rome by the Gauls in 390 B.C. Whether the senators and the patricians, who had deemed it inconsistent with their dignity to abandon the city and their duties by an ignoble flight, were actually murdered here, as stated by Plutarch ('Camill.' 21), or in the vestibules of their houses, as stated by Livy, v. 40, or whether they were murdered at all, is still a matter of discussion; but the incident of the centurion, related by the same historian, c. 50, certainly refers to the place now being excavated. While the Senate was assembled on the site of the Curia Hostilia to discuss the proposal of emigrating to Veii, and the crowd gathered around to learn the result of the deliberations, a company of soldiers happened to cross the Comitium, when the centurion, whether by chance or design, gave the command, "Ensign, fix the standard here: hic manebimus optime!" Senators and plebeians accepted the omen, and the emigration to Veii was unanimously negatived. Now one of their first thoughts in undertaking the reconstruction and the reorganization of the city was to purify it from the profanations of the barbarians: "Senatus consultum factum: fana omnia, quod ea hostis possedisset, restituerunt, terminarunt, expiarenturque: expiatioque eorum per duumviros quaeretur." The expiation was the more necessary for the Curia and the Comitium as they were both "inaugurated" places. I have not the least doubt that the votive offerings we are handling now are the identical ones thrown on the smouldering ruins of the Curia and the Comitium in accordance with the *Senatus consultum* just mentioned. These really precious relics will be kept and exhibited in glass screens as near their place of discovery as possible, in a vaulted room (ancient) which stands opposite the Temple of Antoninus and Faustina.

Several other wells have been found in the neighbourhood of the Regia. The workmen are engaged at present in clearing out a reservoir, conical in shape, like the one discovered July, 1896, on the Palatine, near the supposed site of the hut of Faustulus. These underground structures, roofed in the Mycenaean style by means of stones projecting one above the other, may have been used for storing rain-water, as well as for storing grain.

The course of the Sacra Via in the early days of Rome was very different from that followed in imperial times. It can be made out in three ways: from the course of the oldest drains, from the remains of the kingly or republican buildings which appear here and there below the level of the imperial ones, or from the geological examination of the ground. By means of borings made in 1827–32 in the clay and marble strata of which the ridge of the Velia is composed, Nibby was able to ascertain that the furrow followed by the primitive road crossed the ridge itself not by the Arch of Titus, as it did afterwards, but some

fifty metres north of it, where the church of S. Francesca Romana now stands. A discovery just made seems to confirm the statement of Nibby. In front of the Basilica of Constantine, and 7 ft. below the pavement of the Sacra Via of the late empire, the pavement of an earlier one has been found. The great size of the flagstones, the perfection of the joints, the smoothness of the surface, make it one of the best specimens of the skill of ancient road-makers (*silicarii*) yet found in Rome. The direction of the pavement follows that of the furrow pointed out by Nibby.

The director of the present excavations, Cavaliere Boni, has made one or two ascents in a military captive balloon, to obtain a photographic survey of the Palatine and of the Forum from a height of 1,200 ft. Some forty negatives have been obtained, which we hope will be soon put at the disposal of students.

The learned director of the French School of Classical Studies in Rome, the Abbé L. Duchesne, has just published a charming little book of seventy-five pages, by the title of 'Le Forum Chrétien.' He deals first with the so-called apostolic traditions about Simon the Magician, the Mamertine prison, its miraculous spring, &c., and then with the transformation of the pagan edifices bordering on the Forum and on the Sacra Via into Christian places of worship. Signor Constantino Maes has likewise written a memoir to prove that the remains just discovered in the Comitium (black stone, lions, pedestals, &c.) pertain to the Lacus Curtius and not to the grave of Romulus. I fear that this paper will share the same fate as the one Signor Maes published six weeks ago, to prove that the column raised in February last at the south corner of the Forum is the Columna Palmata of Claudius Gothicus (*Athenæum*, April 22nd, No. 3730, p. 505)—a strictly negative success.

I understand that the beautiful marbles discovered between 1895 and 1896 among the ruins of the villa (believed to be) of Cneus Domitius Annius Ulpianus, jurisconsult and prefect of the Prætorium, on the headland of Santa Marinella, near Civita Vecchia, have been sold to a foreign dealer. As their discovery has not been recorded in the *Athenæum* I may just briefly state the facts. In May, 1895, while the Marchese G. Sacchetti was laying out a garden near his shooting-box at Santa Marinella, remains of a Roman villa of the second century were brought to light, built of reticulated work, and profusely ornamented with marbles and works of art of various descriptions. In the basin of a fountain which occupied the centre of one of the rooms several statues were found, all broken to pieces and ready for the lime-kiln. There was a Bacchus, 1.70 m. high, with the drinking-cup in the right hand and leaning against the trunk of a palm-tree; a magnificent replica of the Vatican Meleager, mutilated in the arms and legs; a head of Minerva Parthenos; fragments of a statue of Apollo and of a bas-relief representing Mercury showing the infant Bacchus to Jupiter; a double Bacchic Herma, and other pieces of less value. Some of these works of art were illustrated by Petersen in the *Koem. Mittheilungen* of 1895, p. 92.

The site of Santa Marinella corresponds to a station of the Via Aurelia, called Punicum by the Itinerary of Peutinger, which formed part of the territory of *Castrum Novum* (Torre della Chiaruccia). RODOLFO LANCIANI.

A WASHINGTON SUNDIAL.

No family in the "county of spires and squires," or perhaps in the whole of England, has had more laborious research devoted to its history than the Washingtons, ancestors of the first President of the great American republic. It is not now our object to retrace the path so patiently followed by Mr. H. F. Waters, the result of whose many years' labour has been given to the world in the *New England*

*Historical and Genealogical Register* for October, 1889. Suffice it to say (for the benefit of those who are not already acquainted with the genealogy of General Washington) that Mr. Waters has proved beyond doubt that the Virginian emigrants John and Lawrence Washington were descended from the Sulgrave and Brington family of that name.

The discovery of a hitherto unknown dated shield of the Washington "stars and stripes" is of interest, not only to our American cousins, but to all lovers of heraldic antiquities.

In the hamlet of Little Brington, Northamptonshire, well known to many an American pilgrim, stands a small unpretending house, built of the picturesque local sandstone. This

Washingtons. However, within a stone's throw of this house, in the pleasant garden of Mr. Wykes, there has lately come to light a stone sundial having the Washington arms, [Argent] two bars, and in chief three mullets [gules], carved upon it, with the date 1617.

Mr. Wykes has known of the existence of this stone for forty years, but not till about ten years ago did his curiosity prompt him to examine it, when he found it to be a sundial. Not being greatly interested in heraldry, he thought little of his chance discovery, and only within the last few weeks was the writer's attention drawn to it by Mr. A. L. Y. Morley, of Great Brington. It is a round slab of sandstone, 16½ in. in diameter and 3 in. thick,

indications of a crescent (the mark of cadency of a second son), and this with the initials R. W. make it probable the dial was made for Robert Washington, second son of Lawrence Washington of Sulgrave. He died in 1622, and was buried in Brington Church, where an inscription and shield of his arms in brass are now to be seen. His nephew, the Rev. Lawrence Washington, rector of Purleigh, Essex, was the father of the two emigrants, John and Lawrence, who sailed for Virginia about 1657.

#### SALES.

MESSRS CHRISTIE, MANSON & WOODS sold on the 17th inst. the following works. Drawings: B. Foster, Spanish Girls dancing in a Courtyard, 107l.; Primrose Gatherers, 98l.; Washing Day, a girl at a brook, 60l.; A Peep at the Hounds, 157l.; The Market Cart, 178l.; Rustic Cottages, 79l.; A View in Venice, looking down the Giudecca, 441l. A. C. Gow, News from the War, 65l. C. Haag, Ready for Defence, 126l.; The Sphinx of Gezeah, full-moon night, 52l. A. Herbert, Fishing Boat entering a Harbour, 58l. R. Thorne Waite, The Hop-pickers, 52l. Pictures: F. Holl, The Deserter, 262l. A. Vickers, The Mouth of a River, 147l. J. Phillip, Scotch Washing, 105l. F. Morgan, The Favoured Swain, 105l. Henriette Browne, Le Catéchisme, 304l. G. Smith, The Rightful Heir, 120l. J. Linnell, Storm in Harvest, 504l.; The Sheepdrove, 346l. H. W. B. Davis, The Strayed Herd, Artois, 147l.; Approaching Thunderstorm, Picardy, 178l. T. S. Cooper, Cattle in Canterbury Meadows, 215l. P. Graham, A Spate in the Highlands, 614l. B. W. Leader, On the Welsh Coast, 304l.

The same firm sold on the 19th inst. the following engravings: Henrietta, Countess of Warwick, after Romney, by J. R. Smith, 45l. Marriage à la mode, after Hogarth, by R. Earlom (the set of six), 25l. H. Alken's Steeple-chasing, a set of six drawings, fetched 110l.

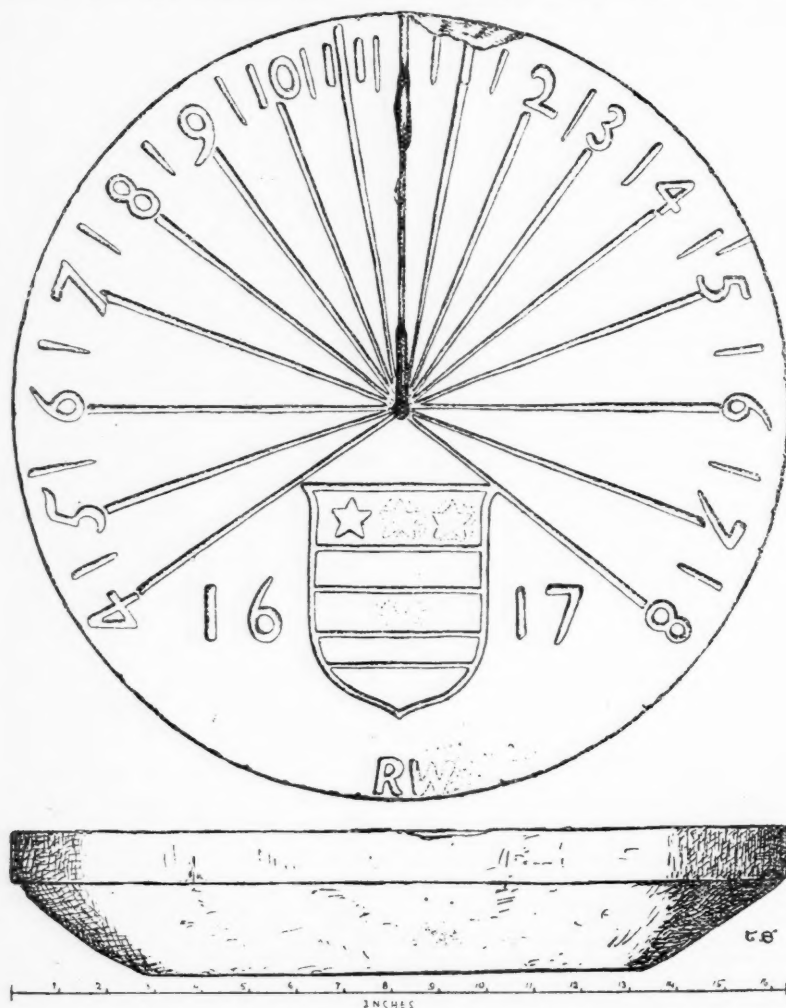
#### Five-Part Gossip.

THE famous portrait of Lady Hamilton as 'A Bacchante,' which Messrs. Foster will sell on Wednesday next, differs in some respects from the large print by J. R. Smith, especially in the arrangement of the hair, in the flying tress which gives character to the design, and the vivacious *espièglerie* of the face. It excels the print greatly.

THE Annual Congress of Archaeological Societies will be held at Burlington House on Wednesday, July 12th, under the presidency of Viscount Dillon.

THE Fifty-sixth Annual Congress of the British Archaeological Association will be held at Buxton from Monday, July 17th, to Saturday, July 22nd. The Marquess of Granby is the President. The opening meeting will be held on the 17th. On Tuesday, the 18th, the Congress will visit Bakewell, Chatsworth, and Haddon Hall; and at the evening meeting on that day Prof. Boyd Dawkins will deliver an address upon the 'Roman Remains of Buxton and District.' On the next day Tideswell, Eyam, and Stony Middleton will be visited. On Thursday, July 20th, Arbor-low, Hartington, and Alstonfield will be the objects of pilgrimage. On the 21st, Castleton, the Roman Camp at Brough, also Hathersage, and the grave of "Little John" in its churchyard will be visited. On the closing day some of the members and visitors will proceed to Ashford Church, Tad-dington, and Chelmorton. Another party will visit the Roman roads and Roman camps at Dove Holes and at the top of Coombs Moss, &c.

THE following papers have already been promised: 'The Roman Remains of Buxton and the Neighbourhood,' by Prof. Boyd Dawkins, F.R.S.; 'The Roman Roads,' by



house is known as the "Washingtons' House," the refuge afforded to the Washingtons of Sulgrave after the fall of their fortunes by their kinsman Sir Robert Spencer, Baron Spencer of Wormleighton. There is no positive proof that this was the house they occupied, but every circumstance points to it as the only house in which they could have resided. A stone over the door bears the inscription: "THE LORD GIVETH THE LORD TAKETH AWAY BLESSED BE THE NAME OF THE LORD CONSTRUCTA 1606," which would be quite appropriate to their changed fortunes.

This humble residence was not, like the Manor House at Sulgrave, adorned (as was usual at the period) with heraldic stone-carving and stained glass, which identified it with the family, nor is there anything to which we can point as undoubtedly connecting it with the

chamfered on the lower edge. It is from the Harleston stone quarry, three miles distant from Brington, but not of the brownish-yellow stone usually used for building, being of what is called "Ryeland" stone, which was dug from that side of the quarry nearest the "Ryelands," and which is of a sharper grit and of a pinkish colour. No stone exactly like this seems to be quarried now, but in old houses built of Harleston stone pieces are to be found precisely similar. The lines, figures, and shield are incised about a sixteenth of an inch deep; the holes where the gnomon was fixed are to be noticed. The centre and sinister mullets of the shield are now almost worn away, but when first found they were quite distinct. Under the shield is a letter R, and part of what we may conclude was once a W; in fess point (the centre of the shield) there seem to be



the Rev. W. Fyldes; 'Ashford Church,' by Dr. Brushfield; 'The Archeological Discoveries of Micah Salt, Esq.,' by Mr. J. Ward; 'Castleton and the Castle of the Peverils,' by Mr. Thomas Blashill; 'Rownsley Church,' by Mrs. Collier; 'Bakewell Church,' by Rev. Dr. Cox; 'The Family and Record History of Haddon,' by Mr. W. A. Carrington; 'The Architecture of Haddon Hall,' by Mr. Alfred Gotch; 'Tideswell Church,' by Canon Andrew; 'The Ancient Lead Mines of Derbyshire,' by Dr. de Gray Birch, F.S.A.; 'The Pre-Norman Crosses of Bakewell, Eyam, and Hope,' by Mr. Lynam; and 'Derbyshire Brasses,' by Mr. Andrew Oliver.

In the Fine-Art Society's gallery may be seen about a hundred bright and luminous drawings by Mr. H. A. Harper, illustrating various scenes in Jerusalem and effects of sunlight and shadow in the Holy Land and elsewhere. Most of the subjects possess historic interest, and all of them are more or less picturesque. One of those which attract us most is 'The Arches, or "Balances," with the Sammer Pulpit in Haram, Jerusalem' (No. 3), which excels in the nacreous quality of its colour. 'The Cathedral, Brindisi' (33), will be liked by those who can appreciate the treatment of the reflected light upon the shadowy façade. Rose light figures happily in 'The Golden Gate, Jerusalem, Sunrise' (38). Pale olive-grey rules in the fine drawing of the 'Pool of Bethesda' (48), which is a novel subject. We like, too, 'The Sack, Hebron' (63), 'Portion of the Church of the Nativity, Bethlehem' (64), 'The East Gate, Damascus' (77), 'Solomon's Pools' (91), and 'The New Tomb' (95).

At Messrs. Agnew & Sons' gallery may be seen a small but poetical painting called 'The Good Samaritan,' by Mr. Watts, the charm of which is greatly due to the extreme simplicity of the composition, and, above all, to the effect of ruddy twilight after a lurid sunset. In fact, the approach of night is portrayed impressively. The victim had been stripped and thrown down helpless at the side of the road before the rescuer came up, descended from his mule, and, approaching, applied one hand to the man's side in order to test whether life remained there. The style of the picture is characteristically simple and large. The coloration, including the dark red and blue draperies, the flesh tints of the naked man, the obscurity of the landscape, and the glare of the sky, is exactly right. As there is much that is noble in the picture, it matters little that the head of the Samaritan is too small.

MR. WATTS has made great progress with his statue of Tennyson, which represents the poet wearing the well-known long cloak in which Millais painted him.

LAST Saturday there passed away, in the person of Henry Duff Linton, the last representative of a generation of wood-engravers. Mr. Linton died suddenly at his residence at Norbiton. He was a younger brother of William James Linton, and was associated with him and Orrin Smith in 1842 and onwards in producing the early issues of the *Illustrated London News*. He also worked with his brother on the short-lived *Pen and Pencil* of 1855, and he has from time to time produced some excellent specimens of wood-engraving in the style which William James Linton in his trenchant manner claimed to be the only true style. The brothers were certainly the best exponents of the manner in which they worked. Mr. Linton was born in 1815; he was, of course, a brother-in-law of the late Mrs. Lynn Linton, and he leaves a family.

A SERIES of excavations and researches for Roman and pre-Roman antiquities, under the conduct of a Bavarian archaeologist, are now being pursued in the neighbourhood of Niederbronn, in Alsace. The foundations of a temple dedicated to Mercury have already been laid bare, and the site of a great Roman fortification, about sixty metres long and fifteen broad, has

been discovered, and the walls measured. On the eastern side of the walls, which rise in some parts to an elevation of three and a half metres, a number of Roman sculptures and inscribed stones, most of which are dedicated to Mercury, have come to light. One stone is marked with the sign of the "Legio VIII. Augusta," which in the second century and part of the third was stationed at Strasbourg. A portion of the statue of Mercury has also been recovered—the upper part of the right thigh of the god, at the back of which the edge of the short chlamys is still discernible.

## MUSIC

### THE WEEK.

COVENT GARDEN.—'Les Huguenots'; 'Norma'; 'Ero e Leandro.'

ST. JAMES'S HALL.—Richter Concert.

THE revival of 'Les Huguenots' last Friday week introduced a new-comer of considerable vocal ability in the person of Mlle. Lucienne Bréal, of the Paris Opera. Her voice is of even quality and uncommonly powerful, and she is a really dramatic singer. In the duet with Marcel she sang with much expression; but it was in the final scene with Raoul that the lady conquered her audience by her intense fervour and vigorous acting. Her companion was M. Saléza, who exerted himself unsparingly in one of the most moving situations in the opera. Madame Suzanne Adams, as Marguerite de Valois, sang in fluent manner. M. E. de Reszke was once again a picturesque and vocally admirable representative of the bluff Huguenot, Marcel. M. Flon conducted with much discretion.

'Norma,' performed at Covent Garden last Saturday, was announced as given "for the only time this season"; yet it will be performed again this evening. Wagnerites speak of Italian opera as if it were dead—and, in a sense, this is true. But there are still many persons who go to the opera for mere recreation. In 'Norma' they hear some really beautiful melodies, enlivened by frequent *floriture*, while the function of the orchestra is confined almost entirely to accompanying the voices. The work also is acceptable to persons whose admiration is born of fashion rather than of conviction. After the storm and stress of 'Tristan,' 'Norma' doubtless appears to them a haven of rest. It may, as now, be occasionally resuscitated, but it will never again enjoy its former reputation, due, it should be remembered, in large measure to the great vocalists who formerly sang in it. We shall probably return ultimately to something simpler than Wagner, but it will not be to Italian opera of the old school. Mention of Wagner reminds us that in 'Norma,' a work well known to him in his early days, there are faint foreshadowings of passages in 'Tannhäuser,' and even 'Tristan.' Miss Lilli Lehmann impersonated Norma with fair success; and the same may be said of Mlle. Giulia Ravogli as Adalgisa. M. Plançon made the most of the part of Oroveso. Signor Mancinelli conducted.

'Ero e Leandro' was performed on Tuesday evening. This work was originally produced as a cantata at the Norwich Musical Festival of 1896, and we are of opinion that it is better suited to the concert platform than to the stage. Signor Man-

cinelli, the composer, has great talent, and in the matter of orchestration he displays knowledge and taste. The fault of his work is negative. There is much to admire in the music, but nothing really exciting. 'Ero e Leandro' has the hand, but not the voice of a great composer. Mlle. Strakosch was moderately successful as Ero. Madame Louise Homer sang the prologue somewhat coldly. MM. Saléza (Leandro) and Plançon (Ariofarne) were excellent. Signor Mancinelli conducted.

The programme of the fifth Richter Concert at St. James's Hall on Monday evening included J. S. Svendsen's legend for orchestra, 'Zorohayda' (Op. 11), a light, graceful, delicately scored piece of programme music, illustrating certain passages from Irving's 'Legend of the Rose of the Alhambra.' We heard it last summer at the Bergen Festival under the direction of the composer, and both there and here it created a favourable impression. The special novelty of the evening was Mr. E. Elgar's new work, 'Variations for Full Orchestra' (Op. 36). The composer, whose 'Caractacus' was produced at the last Leeds Festival, is a man of whom much may be expected. To write a really original set of variations is no easy matter, but this Mr. Elgar has done. The theme displays dignity and at the same time simplicity, while of the variations we may say there is not one that could be termed feeble; they are remarkable for charm, variety, character, rather than for the skill both of structure and orchestration, by which, however, these qualities are enhanced. We regret that the composer has dedicated his work "To my Friends pictured within." There was no harm in his working, like Beethoven, to pictures in his mind; but it would have been better not to call attention to the fact. The variations stand in no need of a programme; as abstract music they fully satisfy. If the friends recognize their portraits, it will, no doubt, please them; but this is altogether a personal matter. The performance, under the direction of Dr. Richter, was perfect, and at the close the composer was called to the platform and loudly applauded. It was no mere *succès d'estime*; the variations will, we feel sure, be often heard, and as often admired. After this came Rimsky-Korsakow's "Suite pour Orchestra tirée de l'Opéra 'Snégourotchka' ('The Snow Maiden')." Rimsky-Korsakow's music may be amusing when heard under proper conditions, i.e., in connexion with the stage; as abstract music it is meaningless and altogether irritating. Miss Marie Brema gave a highly dramatic rendering of the closing scene from 'Götterdämmerung.' The programme concluded with Mozart's fine 'Prague' Symphony in D, whereby, let us hope, all remembrance of the 'Snégourotchka' Suite was effaced.

### Musical Gossip.

M. YSAÏE gave his third and final concert last Saturday afternoon at Queen's Hall. His rendering of the Lalo Concerto in F minor was in all respects admirable. The work is one of considerable interest, and it is indeed strange that it should have been neglected for so many years. The music lacks neither skill nor distinction. The opening movement may be somewhat severe in style, but the graceful Romance and spirited finale might even become popular.

The novelty of the afternoon was a Poem for Violin and Orchestra (Op. 25) by M. Ernest Chausson, whose recent sad death was recorded last week in these columns. The composer, whose music is totally unknown here, appears to have written orchestral and chamber music, and an opera of his, 'Roi Artus,' had been accepted by M. Mottl for next season at Karlsruhe. The Poem under notice is a strange piece of music, of which sadness is the prevailing tone; it is highly emotional, and with all its peculiarities—one might even say extravagances—one felt the soul of a true artist, whose power of expressing his thoughts was not fully matured. The interpretation by M. Ysaye, an intimate friend of the late composer, was pure, refined, and sympathetic. The violinist played also Max Bruch's clever, showy 'Fantasia with free use of Scottish Melodies' (Op. 46), and aroused extraordinary enthusiasm by his brilliant performance. The orchestra was under the careful direction of Mr. Wood.

On the same afternoon Miss Maud MacCarthy was giving her annual concert at St. James's Hall. We were too late for the Brahms Sonata in c, played by her and Miss Fanny Davies. We heard, however, two movements of Bach's Concerto in d minor for two violins, and Guiraud's Caprice. This clever young violinist is fulfilling the high, very high expectations which she aroused when she first appeared in London at the early age of ten. She is a pupil of Señor Arbos, who took part in the Bach Concerto, and she is evidently in thoroughly good hands. Space prevents us entering into detail with regard to Miss MacCarthy's performances. But we may say, in a word, that she is already a great artist, endowed with powers wonderful for her years; she seems, indeed, destined to be the legitimate successor of Joachim when that great artist retires from public life. Miss Fanny Davies contributed pianoforte solos; and the programme concluded with some characteristic 'Hiawathan Sketches' for violin by Mr. Coleridge-Taylor, in which the concert-giver was accompanied by the composer.

MR. HENRY SUCH gave a violin recital at St. James's Hall on Tuesday afternoon. The programme commenced with Brahms's Sonata in d minor (Op. 108) for pianoforte and violin, which was interpreted with taste and refinement by Madame Fischer-Sobell and the concert-giver. Mr. Such next played Bach's Third (not Fifth as marked on the programme) Sonata for violin alone, in c. His interpretation of this difficult work was sound, solid, and intelligent. Madame Fischer-Sobell's rendering of Chopin's Ballade in c minor was most refined, but a little over-studied.

SIGNORINA GIULIA RAVOGLI gave a concert at St. James's Hall last Tuesday evening. The Italian contralto, who was in good voice, sang 'Che farò' from 'Orfeo,' and Fidès's air from 'Le Prophète,' with a full measure of expression, and was heard also in Wagner's 'Träume' and Brahms's 'Der Schmied.' In the duet for Helen of Troy and Pantalès from Boito's 'Mefistofele,' Signorina Sofia Ravogli was associated with her sister, and the two artists also sang 'Giorno d'orrore' from 'Semiramide,' and Caracciolo's bright duet 'Quanto sei bella,' which was encored. Signorina Giulia Ravogli surrounded herself with a number of favourite artists, among these being Miss Janotha, Mr. Gregory Hast, Mr. Santley, and Mr. Johannes Wolff.

THE seventh—and last but one—of the third series of the Elderhorst String Quartet concerts was held at the Steinway Hall on Wednesday afternoon. Herr Xaver Scharwenka was the pianist, and four solos of his own composition, admirably interpreted, were received with much favour. A Mendelssohn Caprice was played by way of an encore. Herr Scharwenka also took part in his genial Quartet in f for piano and strings, Op. 37.

Miss Alice Davies, who has a pleasing voice, was the vocalist. At the final concert, on Tuesday, June 27th, Herr Lutter will be the pianist, and the programme will include Volkmann's seldom heard Pianoforte Trio in b flat minor.

MISS MARGARET WILD's concert on Wednesday afternoon at St. James's Hall deserves a word of mention. The lady, who studied under Madame Schumann, is an intelligent, refined pianist. Beethoven's Sonata in c, Op. 96, for pianoforte and violin, opened the programme, and the interpretation of this great work by Miss Wild and Mr. Maurice Sons was artistic and sympathetic.

MR. CHARLES FRY gave a recital of Byron's 'Manfred' at St. George's Hall on Wednesday evening. The overture and incidental music by Schumann were given for the first time in London, we believe, in association with the text. The orchestra and chorus of the London Organ School was under the careful direction of Dr. Yorke Trotter. Mr. Fry deserves great credit for presenting the music thus. He wisely abridged the "kind of poem.....or drama," to quote the poet's own description, for concert use. Whether the combination of tone and word is, however, satisfactory, is open to serious question. Anyhow, Schumann's music, rarely heard, is most interesting, and Mr. Fry as reciter was at his best.

We are glad to learn that a new and revised edition of the translation, by Clara Bell and J. A. Fuller-Maitland, of the late Dr. Philipp Spitta's great work, 'Johann Sebastian Bach: his Work and Influence on the Music of Germany, 1685-1750,' in three volumes, has just been issued by Messrs. Novello & Co.

Le Ménestrel of June 18th announces that the German Emperor has all but finished the poem of an oratorio on a Biblical subject. The name of the composer who is commissioned to write the music is unknown, but it is said that the work will be performed at Berlin in the autumn.

It is announced from Karlsruhe that M. and Madame Felix Mottl are suffering from whooping cough, and will be unable to take part in the coming performances at Bayreuth. The conductors there will be Franz Fischer (Munich), Hans Richter (Vienna), and Siegfried Wagner. The performances commence with 'Rheingold' on July 22nd, followed by the other sections of the 'Ring.' There will be a second cycle commencing August 14th. 'Die Meistersinger' will be given five times (July 28th, August 1st, 4th, 12th, and 19th), and 'Parsifal' seven times (July 29th and 31st, and August 5th, 7th, 8th, 11th, and 20th).

#### PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concerts, 3.30 and 7, Queen's Hall.
MON.	Miss Caroline Perceval's Pianoforte Recital, 3, Salle Erard.
—	Miss Ethel Altemus's Concert, 3, St. James's Hall.
—	Richter Concert, 8.30, St. James's Hall.
—	Miss Grace Ellis's Pianoforte Recital, 8, Queen's Small Hall.
—	Opera, 'Carmen,' 8, Covent Garden.
TUE.	Madame Riss-Arbeau's Pianoforte Recital, 3, Steinway Hall.
—	Herr Lieblich's Pianoforte Recital, 3, St. James's Hall.
—	Opera, 'Don Giovanni,' 8, Covent Garden.
WED.	Elderhorst String Quartet, 8.15, Steinway Hall.
—	Wagner-Technikowsky Concert, 8.30, Queen's Hall.
—	Opera, Covent Garden.
THURS.	Opera, Covent Garden.
FRI.	Madame Patti's Concert, 3, Albert Hall.
—	Opera, Covent Garden.
SAT.	Signorine Cerselli's Concert, 3, St. James's Hall.
—	Opera, Covent Garden.

#### DRAMA

*Alladine and Palomides; Interior; and The Death of Tintagiles.* By Maurice Maeterlinck. (Duckworth & Co.)

If the literary artist ought to publish only such work as may show his thought and art, at any stage, in finish and flower, not in uncertainty and some obscurity, the issue of the first of these three plays is not well advised. It is by no means without beauty,

whether of setting or of suggestion, but it cannot take rank, on the whole, with the best achievements of M. Maeterlinck. As regards its root-ideas, he was obviously in a transitional stage when he wrote it—if we may apply a verb so definite to an art which seems occasionally to grope. 'Interior' and 'The Death of Tintagiles' belong, indeed, to much the same period of time—some five years ago; but in conception and artistic poise they differ significantly from 'Alladine and Palomides.' The symbolism, too, of the latter, beginning with the heroine's unhappy little lamb, is only naïve manufacture. It has slight kinship, we fear, with the symbolism which is large and inspired, which by the little illuminates the great, by the temporary the eternal. Even as the lamb, at the outset, is Alladine's own nature, so innocent it is and so obscurely instinctive up to the moment of fate when Palomides comes down through the trees to that "wild spot in the gardens." The development of the symbolism carries naïveté to an unfortunate extreme. Nature's gradations are delicate, and singularly fine is the skill with which she can run the limit and range of naïveté without inclining ever so slightly into an adjoining domain of the frolicsome sprite Comedy; but the secret of this subtlety she has partly hidden from M. Maeterlinck.

The central situation at the opening is simple (not quite new, indeed, in M. Maeterlinck's work), but potential in drama. Alladine, the maid from Arcady, has come to be the new queen of the aged and the long undisturbed King Ablamore. Love makes his nature young and urgent, but she has bestowed on him no love in return; its meaning is as dark to her as the grotto secrets under the dim palace places. Palomides, the young cavalier who now arrives, is the betrothed of the king's daughter Astolaine. Their twilight land is in some things even as the eager, sinning earth, and Palomides and Alladine fall in love. But here, the point at which in the usual world deep drama would begin, something else is set in train in the Maeterlinck kingdom of the dim. Already, by the way, we have detected the idea that the lovers are the helpless slaves of fate or destiny, and that they must obey its inexorable force. Again, the "wise king"—wise, he said, because nothing happened—had been fretful with the thought that destiny and the march of events had been aloof from his life, and he burned for the thrill of resonant action. Even disaster were preferable to lethargy and the constant lying in wait. Now when destiny really comes, when his young queen and his daughter's betrothed abandon duty and surrender to their apparent fate, it is more than he can bear. He loses wit and reason, even as Alladine and Palomides lose their normal selves—pathos and drama indeed, though they soon evaporate into cloud and obscurity; but even already we feel that all the happening is not inevitable; that M. Maeterlinck, having a doubtful theory of destiny to illustrate, has so willed it; that, in short, we are not following the convincing result of a surrenderto impulses. The witless king confines the lovers in the vast underground grottoes, and forthwith we have a too patent symbolism again. They move in beautiful light, they see the sparkle of



jewels and the radiance of flowers; but the light of the sun and the upper world, piercing through the cleft of the rock, shows these things as they are—dull stone, decaying fungus. Drama is lost sight of, and the symbolism is an intrusion.

On the other hand, Astolaine, the king's neglected daughter, proves a noble character. She is a match for destiny's self, succumbing not, complaining not, when its fiat is known, though it means that her lover is to be resigned to a rival. She makes the sacrifice almost proudly, and we see in her a sure hint of the thought and teaching that came nearer maturity in 'Wisdom and Destiny.' Apart from her there is some vagueness in the conception, a want of conviction in the general conduct of the characters. The destiny of which they are made the slaves—culminating in the lovers' death—does not seem a compelling, an inevitable agency—no, rather a manufactured one. The reader cannot possibly imagine it as an eternal law—no; it is rather an invention of M. Maeterlinck—one, furthermore, of which M. Maeterlinck has begun to be doubtful. He seems to feel vaguely already that this inexorable destiny he has conceived might not, after all, have those full effects he is assuming. Be that as it may, as already suggested there is a hint of a certain groping, as it were, of his mind in the spiritual sphere, though his later inlook on the problem of fate, the human will, and the visible life that passes, is only suggested in the character of Astolaine. Apart from all this, his characters—again excepting Astolaine—are not entirely coherent personalities. There are moments when they are as creatures of a dream before the dawn, or of a wizard kind of country underneath the world: merely shapes, hardly knowing any recognizable law. The law of their passions is certainly their guiding one according to M. Maeterlinck; it is duly insisted on in Mr. Alfred Sutro's introduction—Mr. Sutro curiously enough puts all three plays on much the same plane—but they seem as beings who talk about passions, and play appointed parts, rather than feel them. They might be hollow bodies, or marionettes in a land of shade: a sort of Limbo with faint divine associations, where amid immemorial solemnity and illusive light some unseen presence is endeavouring, with indistinct success, to make them imitate the volitions and conditions of humanity. But when all by way of objection is said it must be admitted that 'Alladine and Palomides' possesses a certain element of beauty—the beauty of whispering spell and twilight atmosphere, of shapes acting in a beautiful dimness, as suggestive in their silence as in their murmuring speech.

In 'Interior' and 'The Death of Tintagiles' the vision is clearer, the art finer, the struggle true to the life of human souls, no matter how remote on a superficial survey the environment may seem from actuality. In fact, though the spell of dream is upon the actors, they reflect common life—the life of loving and tender spirits at the touch and breath of tragedy. In 'Interior' we see actuality subjected to a subtle spiritual analysis, so that, standing on simple human ground, we have a vital realization of the

significance of apparently quite ordinary existence. "Something new must come into our ordinary life before we can understand it." And what is the new element here? An old man and a stranger come in the night to break to a peaceful family the dark news of the discovery of a daughter's body in the neighbouring river. The door has been bolted, and from the garden, through the rear window, the new-comers see the picture of family content, feel the sense of their serene unconsciousness of the doom coming ever nearer and nearer with the procession up the moonlit slope and the melancholy burden of the dead daughter's body. From the helplessness, the false security of the simple ones within, the dreadful fact without, of which they yet know nothing, the old man sees far and far, sheer into the peril and the poignancy of life. What passes in his own soul as he thus sees so much deeper, his sudden intuition—all that must have passed in the daughter's soul before she sought the tragic refuge of the river—are unfolded with a skill very delicate and ruthless. The mute, unseeing family, the ominous night, become real to us. We seem to stand among the garden trees, part of the helpless hour, waiting the moment of revealed doom when the old neighbour has gone within with his unwilling word. It is a deeply human situation and picture; a scene, a night, a standpoint whereon scales fall from dulled eyes, and lowly life takes its place as part of a momentous but a pitiful drama.

'The Death of Tintagiles,' the author's favourite amongst all his works, may be taken to typify the struggle of human affection against death; but it can be read as a literal story of a remote and enchanted world. Here art moves surely and inevitably in a course of spell and pity. We feel at once the shadow of the invisible Queen to whose tower, high in the castle, the royal child Tintagiles must go. The environment of loneliness and doom, the fear and watchfulness of the boy's faithful sister Ygraine, with Bellangère and the old retainer, the stealthy coming of the Queen's servants in the night, the woe of Ygraine, awakened by the boy's cries as he is borne away by those fateful seekers, her pursuit of the captors to the fearful height of the Queen's room, the wailing dialogue with Tintagiles, the accompaniment of her frantic struggle to break the dividing door that may never open for him—pitiful devotion and wizardry are the substance and sum of all. Thus in root-idea 'Interior' and 'The Death of Tintagiles' are true to humanity at large, while at the same time they are set, away from complexity and tumult, in that atmosphere of naïve and mysterious suggestion which M. Maeterlinck, like an eerie and brooding Prospero, can produce.

It were difficult to do those two plays justice by dramatic presentment. We should need to walk out of our modern towns and insistent environment, over fresh fields, in twilight or moonlight, to some chosen place in the midst of an old forest, and witness them on a stage that seemed part of nature, amid her own beauty and the solemnity of the softened adjoining trees; or we should see them in an immemorial castle deep in a wood, the lights faint, the world not much with us. Any

thing else seems too crude and robust for their elemental spirit. But once studied and understood, they must often act themselves, so to speak, in the minds of dreamers and the brooding few. These night and twilight pictures in 'Interior' and 'The Death of Tintagiles' must indeed prove starting-points for many deep and fruitful journeys of reverie.

### THE WEEK.

DUKE OF YORK'S.—'An American Citizen,' a Comedy in Four Acts. By Madeleine Lucette Ryley.

ON the withdrawal, very soon after production, of the melodrama in which he elected first to be seen, Mr. N. C. Goodwin substitutes for it what is announced as, and may almost be accepted as comedy. The change is a relief. Mr. Goodwin's comic method is as good and as characteristic in its way as that either of Mr. Charles Wyndham or Mr. Hawtrey. In romantic melodrama and in parts of supreme, incredible, and we should like to add preposterous heroism he has for rivals almost every actor on the stage. Coming after his "Teddy" North, his Beresford Cruger or Carew seems a true comic creation, and though the piece is dull at the outset, in the later scenes it is genuinely mirthful. No difficulty is experienced in accepting the assurance which is given that the play was written for Mr. Goodwin. That actor seems not only to have presided over its birth, but to be mainly responsible for the shape it assumes. Its sauciest, most extravagant, and let us add, so far as the public is concerned, its most successful speeches appear to have been interpolated by him, and the atmosphere of false sentiment in which it ends seems that in which he loves to breathe. In respect of art—if art were any way concerned with the matter—the tawdry Dickens-like effects of its closing scenes are to be regretted. The mirthful scenes are excellent, and the third act has a comic vivacity recalling some of the best farcical comedies of recent days. In these Mr. Goodwin is excellent, and the audience chirrups with amusement and delight. Mr. Goodwin must have our tears also, and these are less readily yielded. His last act accordingly—or Mrs. Ryley's last act, if we must accord her any share in the responsibility—goes dangerously near bathos. No need whatever exists for the Christmas sentimentality in the midst of which the whole winds up. Let Mr. Goodwin be content with being funny. Very few are the men on our stage who can approach more nearly to comic humour than is involved in wearing tall hats or gay waistcoats, or allowing a bandana, now no longer carried, to come half-way out of the back coat-pocket and fall undulatingly to the ground. Thankful, indeed, are we when to these are not added a short jacket and a preposterously padded pair of trousers. Mr. Goodwin can dispense with these accessories and yet provoke our mirth. Much of his business in 'An American Citizen' is both new and inspiring. Why will he mar its effect by aiming at pathos which is at once unnecessary and out of reach? If played throughout in the vein of farcical comedy in which most of it is written, 'An American Citizen' would take London by storm. Specially happy were some of the scenes in which stage business

was substituted for soliloquy. In the rendering of these Miss Maxine Elliott took a share almost as great as that of Mr. Goodwin. Miss Elliott's performance throughout was good. Her sister, Miss Gertrude Elliott, played prettily a young American girl afflicted with a hopeless and not too comprehensible passion for the hero. The male characters did not appeal very directly to us, perhaps for the reason that nothing exactly corresponding to them is to be found this side the Atlantic.

#### Dramatic Gossip.

THE only changes of importance that have been made in the cast with which 'The Musketeers' is revived at Her Majesty's consist, as has been said, of the substitution of Mr. Edmund Maurice for Mr. Louis Calvert as Porthos, and that of Miss Lettice Fairfax for Miss Mabel Love as Constance. In neither case is any falling off discernible. The play is given in very energetic fashion, and will doubtless carry the management to the close of the season.

THE Haymarket Theatre will reopen after the summer vacation on October 21st with 'The Black Tulip,' an adaptation by Mr. Sydney Grundy of 'La Tulipe Noire' of Alexandre Dumas.

AMONG the pieces of which copyright performances have been given in London are 'Grace Mary,' by Mr. Haddon Chambers; a piece called 'The Upturned Faces of the Roses'; and 'Sherlock Holmes.' In the adaptation of the work last named Dr. Conan Doyle is said to have been assisted by Mr. William Gillette, by whom the play will be produced in November next at the Garrick Theatre, New York, with a view to its transference to London in the following spring.

AMONG the recipients of the honorary degree of LL.D. at Cambridge was Mr. Horace Howard Furness, the eminent Shakespearean scholar and the editor of the American "Variorum" Shakespeare.

THE autumn season at the Adelphi will begin, under the management of Mr. Herbert Sleath, on August 19th with a drama by Messrs. Seymour Hicks and F. G. Latham.

A SCENE in the autumn drama at Drury Lane will consist of the Royal Academy on private view day. The management has accordingly written to the painters whose work was rejected at the Academy, asking the loan of pictures to be exhibited in the rotunda and vestibule.

'CARLYON SAHIB,' a four-act play by Mr. Gilbert Murray, formerly Professor of Greek at Glasgow University, has, after many postponements, been produced at the Kennington theatre. It is a gloomy study of cerebral disease and hypnotic influence, in which Mr. Nutcombe Gould plays the Right Hon. Sir David Carlyon, an unscrupulous and murderous governor of an Indian province, and Mrs. Patrick Campbell his daughter, a student of medicine. The play is powerful, and won acceptance, but is not likely to commend itself to a general public.

MISS DAVIES WEBSTER produced her translation of 'La Locandiera' last week at the Victoria Hall. She played the part of the heroine with care and sprightliness; and her translation is so well done that it does not appear to be a translation.

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